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# *Catena librorum tacendorum, notes, by Pisanus Fraxi*

Henry Spencer Ashbee

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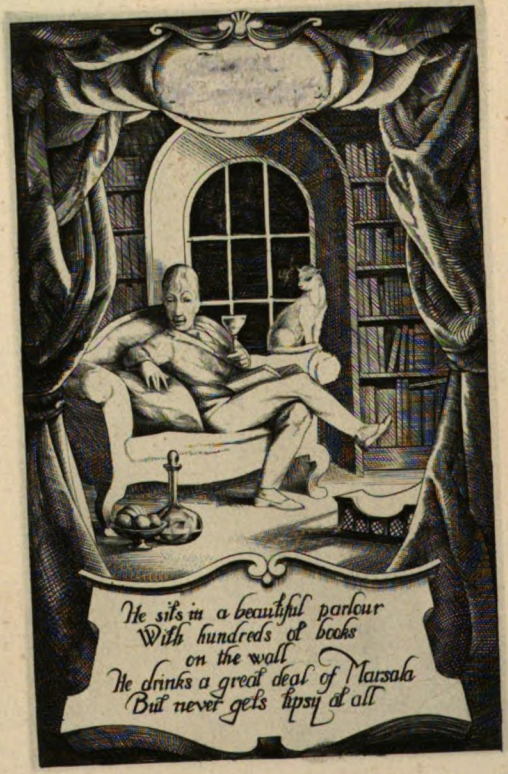
He sits in a beautiful parlour
With hundreds of books
on the wall
He drinks a great deal of Marsala
But never gets tipsy at all

Q.d.143

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# NOTES

ON

# CURIOUS AND UNCOMMON BOOKS.

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# CATENA
# LIBRORUM TACENDORUM:

BEING

# Notes

Bio-Biblio-Icono-graphical and Critical,

ON

# Curious and Uncommon Books.

BY

PISANUS FRAXI.

Une bibliographie complète est un flambeau, car avec de tels éléments d'études, de confrontations, de recherches, l'erreur devient impossible.

LÉON DE LABESSADE.

LONDON:
Privately Printed:
MDCCCLXXXV.

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## To the Reader.

Dear brother of the gentle craft,
Collector, student, "bouquiniste,"
Or book-worm, virtuoso daft
As oft unletter'd dolts insist,
For thee I've writ this bulky tome
(And others twain). On topmost shelf
For it I beg a secret home,
Secure from idle, meddling elf,
Who, wanting purpose, vainly pries,
Or maiden green, or artless youth,
Or him who would, Procrustes-wise,
A limit set to search of truth,
And make all letters his own size.
No book exists, however bad,
From which some good may not be had
By him who understands to read.
May this, oh brother, be my meed:
That in thy calm, impartial sight
I may be judged to read aright.

P. F.

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# EPIGRAPHS.

HERE I am, as usual, nestled among all the good things that intellect has produced—my walls are "instinct with thought"—I inhale here the essence of departed wisdom—the breathings of its spirit.

WILLIAM BECKFORD. **Memoirs of Beckford**, II. 340.

Le plus grand personnage qui, depuis trois mille ans peut-être, fasse parler de lui dans le monde, tour à tour géant ou pygmée, orgueilleux ou modeste, entreprenant ou timide, sachant prendre toutes les formes et tous les rôles, capable tour à tour d'éclairer ou pervertir les esprits, d'émouvoir les passions ou de les apaiser, artisan de factions ou conciliateur des partis, véritable Protée qu'aucune définition ne peut saisir, c'est *le Livre*.

E. EGGER. **Histoire du Libre**, p. VII.

——les bas-fonds de la littérature ont toujours été dédaignés par la haute critique, celle qui s'écrit trop souvent avec des grands mots et des opinions toutes faites ; on n'y a donc guère regardé jusqu'à ce jour ; à peine quelques érudits ont porté leur curiosité sur des personnages isolés ; aucune étude d'ensemble.

GUSTAVE MOURAVIT. **Le Moniteur du Bibliophile**, II. 197.

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Les livres indécens ne sont point ceux qui nuisent le plus aux mœurs : ce qui les énerve et les perd, c'est la légèreté avec laquelle on rapporte et l'on présente comme indifférentes, comme ingénieuses même, les infractions les plus positives aux devoirs les plus saints ; comme des manières élevées et indépendantes, les procédés licencieux et perfides ; comme des amusemens sans conséquence, ce qui est contraire aux principes que soi-même l'on avoue. On ne saurait nuire davantage qu'en insinuant qu'il y a deux morales, celle de la sagesse et celle du plaisir, ou les préceptes publics et les maximes secrètes. Je soutiens que certaines pages de Voltaire et plusieurs scènes de Regnard et de Molière, sont bien plus contraires à la morale que les obscénités de l'Arétin et les hideux excès décrits dans Justine. Les épigrammes ordurières ont fait peu de mal : les Contes de Bocace et de La Fontaine en ont fait beaucoup.

E.-P. DE SENANCOUR. **De l'Amour**, p. 228.

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——for instead of believing that pictures of vice must disgust, certain persons seem to think that they must allure; nay, from the false idea that innocence and ignorance are the same, they try to shut away from the young any knowledge of evil, and having "purified" Shakespeare, purify also the Bible, for *family reading*.

This is a mistake. The Holy Spirit himself has told us, in a truth as mighty as a whirlwind, as unshaken and firm as a chain of mountains, that "the kingdom of God is within us." There is another truth, its parallel, equally valuable, which He has left for man to find out,—it is this: the kingdom of the devil is also within us. We cannot be good by pretending not to know evil. When women go mad, the most innocent, the youngest, the most purely educated often utter the most horrid and obscene language; a proof that to them such evil has been known; how acquired, how taught, it is in vain to ask. What the teacher ought to seek is, not to blot out and veil iniquity, since that will always be visible, but to make the heart strong enough to cast out the evil, first into the herd of swine, then into the sea, which shall swallow it for ever.

[J. HAIN FRISWELL]. **Essays on English Writers**, p. 273.

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A lire entre les lignes, je pourrais me demander avec tristesse si je ne suis pas un malheureux inconscient qui a laissé son bon sens moral s'égarer sur les rayons malsains des bibliothèques clandestines. Un examen de conscience approfondi me rassure à l'instant. En littérature l'immoral commence où finissent la santé et la droiture de l'esprit ; là ou *(sic)* l'intelligence est très cultivée, jaillissante de sève et nourrie dans l'humus des génies vraiment humains, des sublimes poètes et prosateurs grecs et romains et surtout de l'essence gauloise de notre admirable langue du XVIe siècle ; là ou (*sic*) le lettré apparaît, la fausse pudeur n'est plus de mise et l'immoral ne saurait exister. Les lecteurs de cette revue sont recrutés parmi les érudits éclairés et blasés sur le propos ; je ne pense pas qu'il soit nécessaire de les traiter en petites demoiselles. Lorsqu'on a guerroyé dans la vie des livres en compagnie d'Aristophane, de Lucien, de Pétrone, de Suétone, de Rabelais, de Beroald de Verville, de Boccace ou de Bonaventure Desperriers, on serait mal venu de donner à ses lèvres l'accentuation de *prch ſudor !* à propos de Restif ou de Baffo.—Pour les lecteurs bibliophiles, les ouvrages que je signale, tirés à un nombre restreint au possible, ne sont dans le domaine littéraire que des curiosités analogues aux singuliers cas pathologiques du musée Dupuytren. Ils ont pour eux le même intérêt dans l'excentrique.—Personne n'est absolument forcé de pénétrer dans ces collections d'anatomie érotique ; mais ceux qui aiment la nature jusque dans ses verrues y font visite simplement, sans prendre pour cela une mine gaillarde de bourgeois en bonne fortune.—Je n'insisterai pas d'ailleurs sur ce sujet, car je me suis toujours demandé avec Montaigne, le sage des sages et le logicien par excellence, ce que l'action génitale, dans ses diverses manifestations, cette action si naturelle, si nécessaire et si juste avait bien pu faire aux hommes, pour qu'on l'exclue de propos délibéré, avec une horreur bien risible, de tous propos réglés et sérieux.

La pudibonderie, si amusante et si gracieuse chez la femme, n'est jamais que ridicule chez un mâle ; elle prend même un autre nom quand elle atteint les érudits. J'en appelle aux casuistes.

OCTAVE UZANNE. *Le Livre*, Mars, 1884, p. 138.

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C'est le maître du monde, le vice ! et il triomphe au moins six fois sur dix—je veux être généreux, je vous fais la part belle. Ce qu'il y a de plus prostitué sur cette terre, c'est l'humanité tout entière ! croyez-le.

ALBÉRIC GLADY. Jouir, p. 55.

Ne faisons pas fi du crime : il est, comme certaines femmes au masque laid, repoussant pour le vulgaire ; mais souvent aussi comme elles il a des beautés secrètes qui recèlent des plaisirs ineffables.

La vérité n'est pas toujours en satin blanc comme une fille à la noce ; et, sur Dieu et l'honneur ! je n'ai dit que la vérité, que je dois. Quand la vérité est de boue et de sang, quand elle offense l'odorat, je la dis de boue et de sang, je la laisse puer ; tant pis ! Ce n'est pas moi qui l'arroserai d'eau de Cologne. Je ne suis pas ici, d'ailleurs, pour conter des sornettes au jasmin ou au serpolet.

PETRUS BOREL. Madame Putiphar, I. 263, II. 230.

La pudeur est une convention sociale, un préjugé sans consistance, une hérésie à la religion de Nature.—Virginie eut tort d'en mourir, Bernardin de Saint-Pierre a tort devant Zola.

La pudeur est un mot ; la Volupté est une force.

La Volupté est sainte et féconde : la chanter, c'est peupler.

C'est échauffer la femme au sein glacé ; c'est réveiller la jeunesse dormant dans les testicules du vieillard et du prêtre.—Œuvre d'humanité et de patriotisme !—C'est donner des bras à l'agriculture ; des soldats à la défense du sol ; des têtes à la pensée et au travail du Progrès.

EDMOND HARANCOURT. La Légende des Sexes, p. 14.

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Il y a à présent une inquisition sévère sur les livres ; mais un ministre, en défendant un livre, l'accrédite. Le vrai secret serait de le faire réfuter par un auteur sage et homme de bien.

Un livre défendu est un feu sur lequel on veut marcher et qui jette au nez des étincelles.

VOLTAIRE. **Le Sottisier.**

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On ne doit point espérer, d'après cet énoncé, qu'une telle lecture n'offre rien de libre en morale, d'hétérodoxe en religion, de hardi en politique, rien qui blesse les oreilles des jeunes filles ou même de leurs mères, ni qui choque les croyances publiques et privées ; un tel espoir serait trompé trop souvent, et la chose était inévitable, * * * ; mais que cette liberté soit un mal ici, je ne le pense pas, au contraire ; pourvu qu'une certaine mesure ait été gardée dans les exemples, et que le juste et l'honnête aient été respectés ou vengés dans la critique : or, c'est ce que j'ai eu constamment en vue ; et c'est assez pour les personnes éclairées et sincères, les seules qu'il faille prendre pour juges, les seules à qui ce livre soit adressé.

Le Marquis DU ROURE. **Analectabiblion**, I. 13.

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# Preliminary Remarks.

THAT the interest taken in bibliography, "the quaint *duenna* of literature, a study apparently dry, but not without its humours," (1) has not diminished of late may be accepted, I think, as a pleasing fact. Moreover, books are more sought for and collected than ever, and are more cared about for their own sake, not as mere chattels or adjuncts to wall decoration, but as "a company of honest old fellows in their leathern jackets in thy study which will find thee excellent divertisement at home." (2) Were proof of this assertion needed, I would point to the continued advance in the prices paid for fine or rare books; to the increase of works and periodicals purely bibliographical, or embracing bibliography as a leading feature; (3) to the compiling of catalogues of private libraries, such as that of the late Mr. Huth; and above all, to the printing of the catalogue of the British Museum. With all this,

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1 Andrew Lang, **The Library**, p. 4.

2 Thomas Fuller, **The Holy and Profane State**, *Of Books*.

3 Several will be found enumerated among the *Authorities*, *post*.

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the day is yet far distant when we may hope to have a complete catalogue of printed books. That "consummation devoutly to be wished" need however not be despaired of if every possessor of a library, every student of a certain subject, epoch, or class of literature, would carefully note the volumes he owns, or which pass through his hands. This once done, a staff of intelligent and exact scribes and a careful printer would alone be needed to produce an Universal Bibliography.(4)

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4 As I have always insisted that no bibliographer should write about books which he has not seen, the above suggestion may appear inconsistent and to require a word of explanation. It is not within human possibility for one man to see all the books that have been printed, nor even for any one association of men, in as much as the books could not be brought together in one place. The primary work then, the noting books *de visu*, must be done piecemeal. Let us for a moment suppose this labour to have been accomplished by trustworthy bibliographers, such as Viollet le Duc, poetry; James Atkinson, medicine; De Morgan, arithmetic; H. Stevens, geography; Du Roure, literary curiosities; G. Peignot, books destroyed; John Martin, privately printed books; Charles Asselineau, modern romance; Paul Lacroix, the works of one man; &c. The various separate catalogues or bibliographies would have to be assembled, arranged in chronological order, and numbered. The titles of books noticed would then be transcribed in the most condensed form possible, beginning with the earliest bibliography, and the number denoting that bibliography or authority attached. Where a later bibliographer simply repeats a title already given, no notice need be taken of such repetition, or second number added; but where an early bibliographer is found to be corrected by a later writer, the former should be entirely omitted, and the latter alone recorded. In this way a reliable, universal hand-book to printed literature is possible, although the undertaking would be immense, and involve labour and an outlay almost beyond the resources of a private individual or firm.

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Nor has bibliography attained the position of an exact science—its nomenclature is not yet fixed. To adduce but a single instance: Many books have three distinct titles which sometimes vary in their wording; two of these (when the third is not entirely ignored) (5) are spoken of by English bibliographers indiscriminately as the *Half-title*. I have endeavoured to give a separate and distinct name to each: That which precedes the full title-page, "faux titre" in French, I call *Bastard-title*, that which follows the title-page and heads the first page of text I term *Half-title*.

Again, with regard to the sizes of books there is much confusion and uncertainty. It cannot be expected that any one who is not a paper maker or a publisher should understand exactly what is meant by such terms as "imperial," "super royal," "demy," "double crown," "jésus," "pot," "tellière," "couronne," "coquille," "colombier," "grand aigle," and a host of other trade words which are frequently met with in publishers' and booksellers' catalogues.(6) Rather than employ these technicalities not universally understood, I have preferred to give the sizes of the volumes noticed in inches (7)—of the

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5 As in a recently published volume: **Authorship & Publication**, the sole object of which is to explain and define these doubtful points.

6 Tables explanatory of some of these technicalities, and of the sizes of books generally, are not wanting. See the work mentioned in the previous note, also **Connaissances nécessaires à un Bibliophile**;—**Monthly Notes of the Library Association**, Nos. for August and December, 1882, &c.

7 For the guidance of foreign readers unfamiliar with English measures I may add that an English inch is equivalent to about 2½ centimètres.



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paper when the volumes which have passed through my hands have not been cut down, and of the letter-press.[8]

The present volume, like its predecessors, is miscellaneous in its contents, and although I have dealt with one branch of literature, English fiction, more exhaustively than any other, the books embraced are of a very varied character. I claim permission to say a few words on the several groupings.

The first thirty-one pages are devoted to works in various languages upon subjects relating generally to peculiarities of the sexes, or to their connection, criminal or otherwise, with each other. Among the subjects discussed are: Sodomy, [9]

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[8] In doing this I have taken into consideration that which appears on every page, but not that which occurs on some pages only. Thus, my measurements include the headings, pagination, and catch-words, when there are any, but not the signatures.

[9] In an article on *La Conspiration du 12 Mars 1814*, M. Gilbert-Augustin Thierry, speaking of the "gratitude amoureuse" which Louis xviii. felt for his favourite the Comte d'Avaray, remarks: "La tendresse que Louis ressentait pour ce favori était phénomène inexplicable: seul, peut-être, un médecin physiologiste aurait-il pu l'expliquer. On eût dit une de ces passions étranges qui, aux derniers jours des Valois, troubla l'être entier du 'Vilain Hérode' (Henri iii.) pour un Saint-Mégrin ou pour un d'Épernon." La Nouvelle Revue, No. for May 15, 1880, p. 253. To the list I offered at p. 410 of Centuria Librorum Absconditorum of men accused of this propensity may be added: Sainte-Beuve, Count d'Orsay, Admiral de la Susse, William ii. King of Holland, Charles ii. and Charles iii., dukes of Parma. La Roche-Pouchin Rochefort St-Louis, the spiritualist Hume, Ernest Baroche (Baroche, Fronsac). See L'Intermédiare, xv. 447; Mémoirs *du Comte* Horace de Viel Castel, ii. 44, 195, iii. 18, 172, iv. 258. The following

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**Frigidity, Polygamy, Incest, Fornication, Hermaphrodites, ([10])**

remarks of Dr. J. AGRIPPA concerning the origin of this vice are worthy of attention: "J'ai dit quels développements effrayants prenait le mal à l'époque de la puberté. L'enfant qui s'est adonné aux pratiques de l'onanisme durant cette période, trop souvent est perdu, incurable. Mais un fait à remarquer, c'est que, chez plusieurs, les premiers besoins de l'amour qui se font sentir modifient les habitudes vicieuses, et, sans les extirper, les règlent et les gouvernent d'une singulière façon. La flétrissure de la chair gagne alors l'intelligence, et l'on voit naître ces amours monstrueux et cependant sincères, que Platon et Virgile ont idéalisés. Il y a là un sujet d'étude philosophique extrêmement curieux, et qu'il est étonnant qu'on n'ait point abordé." La Première Flétrissure, *Paris*, 1877, p. 37.

[10] To compress into a foot note the most superficial reference to what has been written on this subject would be impossible. Books about Hermaphrodites are numerous—still more numerous the scientific accounts of them in Medical Journals. I beg to offer nevertheless the two following unscientific descriptions. The first, from my own observation, I will term a female hermaphrodite, as she wore female attire, and bore all the external marks of an attractive woman. I visited Madame H. BALZAC, for so she called herself, on the 2nd February, 1882. She was travelling to gain money by showing the peculiarity of her conformation, and has, I believe, been described in *The Lancet*. She was about 20 years of age, rather pretty, and quite womanly, with beautiful blue eyes, a good complexion, and fair hair; her nose was rather masculine, and her mouth rough and large, with bad teeth; her chest was expansive, and her breasts well developed; the lower part of her legs slightly bowed and masculine. She possessed, in appearance at least, the organs of both sexes, but neither perfect: a small penis, as in a lad of 12 or 14 years, and testicles apparently developed; the yard was however not perforated. Underneath the testicles was what seemed to be a perfect female vestibule, of which the opening was however only large

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**Marriage, Impotence, Eunuchs, Seigniorial Rights, (11) Rape,**

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enough to allow her to pass her water, but not to receive a man, or even to admit the insertion of the end of a quill. She told me that she was born in Paris; that she had no monthly flow, but felt nevertheless a periodical indisposition; that she experienced pleasure in the embraces of both sexes, and had even an erection when with a sympathetic female. She could not of course satisfy her desires. The second account of what I will call a male hermaphrodite I condense from The Post Express, Rochester, N.Y. March 10, 1883. At a coroner's inquest at Halmeville, Bucks County, the Rev. WILLIAM JARRETT, an English subject, and pastor of the Episcopal church was discovered to be a "genuine hermaphrodite. The authenticity of this remarkable phenomenon was vouched for by Drs. Wilson, Dingey and Kurtz, who made the post-mortem examination. It was discovered that the unity of both sexes existed in the body, and the unusual and curious physical anomaly was developed in a marked degree. The man was 74 years old, and of large physique. The distinctive physical organs, typical of male and female, were fully developed. Jarrett took charge of the pulpit at Halmeville, an entire stranger, three years ago. He was a brilliant orator, and soon made friends. He occupied the parsonage all alone, did his own cooking, and sought seclusion. Jarrett said he had a wife and children in Australia, but in the light of recent events this is not credited."—"Peu d'hommes (qui ont les deux sexes, et pourtant sont les plus puissants mâles), ont le don d'incubation." J. MICHELET, L'Amour, *Paris*, 1861, p. 184.

11 Doubt, it will be seen, has been expressed as to the existence of a *Jus primæ noctis*. On the other hand, if we are to believe the lately published *National Manuscripts of Ireland*, King CONCHOBAR, who reigned at the commencement of our era, enjoyed that right, for we are told that every man of Ulster brought his daughter when she had reached the age of puberty to Conchobar in order that he might enjoy her. Nor has this custom, as it seems, entirely disappeared among barbarous races. The

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Prostitution, (12) *&c.* Many of these treatises are in Latin, frequently interspersed with the vernacular, and were written in some instances by students as college essays. (13) It seems

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traveller, M. DE BRAZA, affirms that there is a kingdom on the Congo of which the sovereign has the right to consider all his female subjects as his own wives. Consult **Revue Archéologique**, Decembre, 1881, p. 331; **L'Intermédiaire**, xv. 640. Two recent works on the subject, the authors of both of which believe in a *Jus primæ noctis*, may here be noted: **Le Droit du Seigneur** *&c. par* LÉON DE LABESSADE, *Paris*, ROUVEYRE, 1878; **Les Droits du Seigneur sous la Féodalité** *&c. Paris*, LAMBERT, 1882, by CH. FELLENS, 2 vols., illustrated.

12 Those who have not studied the matter have no idea what a vast amount of books have been written on this subject. Clergymen and doctors innumerable in provincial towns have printed their ideas as to how the social evil should be treated. In fact, the Bibliography of Prostitution would form a volume as bulky as it would be curious.

13 "S'il est dangereux de tout dire aux enfants, il est plus dangereux encore de leur laisser tout ignorer." This truism, to the elaboration of which MARMONTEL has devoted one of his *Contes Moraux*, is more easily enunciated than defined. It has been, and always will be, one of the chief stumbling blocks in the path of education, and many unprejudiced and liberal minded people may be found who doubt the wisdom or desirability of placing in the hands of our youths, and maidens as well now that our universities have opened their doors to the weaker sex, the writings of the ancients spiced as they are with the turpitudes of civilisations if not baser, at any rate more out spoken, than our own. In this matter, as in so many others, we may take a lesson from the East—from a nation loving learning no less than we do. "The Chinese (remarks S. W. WILLIAMS) are not compelled, as we are, upon the authority of great names, and for the sake of the graces of style and language, to place in the hands of their youth

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strange that such topics should have been chosen for the purpose. They frequently display great research, and may be found useful by those who are investigating such matters. ([14])

Very few words are needed as preface to the remarks which occupy pp. 32 to 59. Among the interesting cities of Europe Venice undoubtedly holds a foremost place, whether considered from a historical, political, social, or artistic point of view; and the volume there analysed, although emanating from a private source, must be recognised as one of the most valuable contributions to the study of Venetian domestic life. Around the women of Venice has ever clung a halo of attraction, attributable in great measure to their beauty, and the splendour of their attire, on the rare occasions when they were seen in public, but more than all perhaps to the impenetrable barrier by which they were surrounded—in former days through the seclusion in which they were kept, ([16]) at a later date by the jealous surveillance

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works containing passages which put modesty to the blush—works in which the most admirable maxims of morality are mixed and confounded together in the same page with avowals and descriptions of the most disgusting licentiousness. The writings which the Chinese put into the hands of their youthful students are in this respect wholly unexceptionable." **The Middle Kingdom**, *New York*, 1879, I. 439.

[14] To whom I would strongly recommend the remarkable little volume by J.-M. DUFOUR: **Questions Illustres**, *ou Bibliothèque des Livres singuliers en droit, &c. Paris, 1813.*

[16] M. CHARLES YRIARTE depicts the *Gentildonnes vénitiennes*, during the XVIIIth century as "vivant entre elles dans leur intérieur, cachées à tous les yeux et menant une si particulière existence, 'qu'elle tient quelque chose de sauvage.' Elles ne se visitent point et ne se parlent point lorsqu'elles se

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of their *cavaliere servente* rather than of their husbands. ([17]) The nuns of Venice, even, differed in a marked degree from those of other Italian cities, enjoying, as they did, a liberty little in accordance with their religious vows. Many of the nunneries, in fact, were little better than boarding houses for the daughters of the wealthy, and their parlours, ([18]) especially

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rencontrent, elles demeurent dans leurs maisons, en déshabillé, excepté les jours de fête. En ces occasions, quelques-unes se rendent aux églises, mais toutes n'y vont point à cause du grand nombre de chapelles particulières proches des palais. Les maris sont fort jaloux, et s'ils ont quelque sujet de l'être, ils tiennent sans scrupule les femmes au logis pendant des années entières. La vie des femmes d'alors était, á vrai dire, la vie du harem, ou plutôt celle du gynécée, avec la différence des temps, des mœurs, de la religion. D'ailleurs les Vénitiens ont, comme on dit, de qui tenir. Ne sont-ce pas des Orientaux, après tout?" **La Vie d'un Patricien de Venise**, pp. 32, 35.

[17] In his charming **Lettres Familières**, under date 1739, CHARLES DE BROSSES writes: "Dès qu'une fille, entre nobles, est promise, elle met un masque, et personne ne la voit plus que son futur, ou ceux à qui il le permet, ce qui est fort rare. En se mariant, elle devient un meuble de communauté pour toute la famille, chose assez bien imaginée, puisque cela supprime l'embarras de la précaution, et que l'on est sûr d'avoir des héritiers du sang. C'est souvent l'apanage du cadet de porter le nom de mari; mais, outre cela, il est de règle qu'il y ait un amant; ce seroit même une espèce de déshonneur à une femme, si elle n'avoit pas un homme publiquement sur son compte.—Voilà quel est le train courant de la galanterie, où les étrangers n'ont pas beau jeu." I. 117, 118.

[18] "Rien n'est plus fréquenté que les parloirs de religieuses, et quelque rigoureux que puissent être les magistrats sur les monastères, les nobles qui y ont des habitudes y rendent de fréquentes visites; et comme il n'y a point

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during the Carnival, were the scenes of riotous merriment and licence. ([19]) The cynosure of Venice, however, was undoubtedly the *cortigiana*—a class of woman as remarkable as, and more influential perhaps than the *haeterae* of Greece, or than the Parisian *courtisane* of a later day; she vied with, and even outshone, her sister of the Imperial City,([20]) then, it would

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de jeune religieuse bien faite qui ne soit courtisée par plus d'un cavalier, toute la vigilance des supérieures ne sert qu'à faire trouver à ces filles plus d'expédients pour voir leurs amants. Pendant le carnaval les parloirs sont le rendez-vous des masques; plus ils sont bouffons et ridicules, mieux ils sont reçus. Les jeunes gentilshommes font des parties pour se déguiser le plus extravagamment qu'ils peuvent, et vont de couvents en couvents divertir les religieuses par mille contes plaisants." SAINT-DIDIER, **La Ville et la République de Venise.**

[19] "C'était à la grille des couvents mondains, qu'aux derniers jours du carnaval, on voyait des nonnes déguisées en femmes du monde, même en hommes, avec bouquet de plumes au chapeau, et, ainsi atournées, faire la révérence et le salut galant de la main, de la lèvre et de l'œil, avec toutes les grâces du bel air, aux allants et venants au parloir." **Les Femmes Blondes,** p. 198.

[20] In **Il Zoppino** *piacevol ragionamento nel quale il Zoppino, fatto Frate, e Lodovico, puttaniere, trattano de la vita e de la genealogia di tutte le Cortigiane di Roma,* which first appeared at Venice, in 1539, will be found a most curious, albeit coarse and even disgusting, picture of the Roman prostitutes, which contrasts strikingly with the many pleasant descriptions we have of the courtesans of Venice, some of which I shall presently cite. After describing to his companion the filthy condition of their persons, how offensively they smelt, *&c.*, Zoppino adds: "Falle un poco caminar per camera ignude, vedrai mille cose che ti offenderanno. A chi pende de la natura la strenga

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seem, her only rival. (20) Of the great number (21) of courtezans in Venice; of their manner of living, and surroundings; of

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o rembrencioli. Chi ha intorno al culo una merciaria di creste. A chi pendono le zinne infino al bellico, che paiano fiaschi piene di venacce, che fanno più rami che non fa il Po in Lombardia. Chi ha a la pancia quattro o sei faldoni l'un sopra l'altro, che gli cuoprono la por pottaccia. Chi ha le coscie rugate. Chi su le ginocchia il fango, che vi si potria piantar le lattughe. Chi ha le chiappe ruvide come la pelle d'un'occa. A chi gli cascano su le coscie di dietro. E chi ha le croste ne le ligature de le calze per far bella gambetta. Si che se tu vedessi queste cose, come le ho viste io, elle ti uscirebbono di mente. Dunque ti prego te ne vogli chiarire, perche questo è il rimedio d'amore." (p. 46). I have used the edition of *Paris*, Isidore Liseux, 1883, in which a literal French translation is given *en regard*.—*Il Zoppino*, which appeared anonymously, has been attributed to Pietro Aretino. That it was not written by him may, I think, be affirmed with certainty. I am inclined, on the other hand, to ascribe it to Francisco Delicado, than whom no one had a better knowledge of the subject in hand. His long sojourn in Italy, of which four years were passed at Rome, must have afforded him occasion to acquire Italian with sufficient thoroughness to enable him to write a book in that language. See p. 384 *post*.

20 "Au xvie siècle, il serait inutile de chercher ailleurs qu'à Rome et à Venise des courtisanes célèbres. C'était seulement dans ces deux capitales que la voie leur était ouverte au renom et à la fortune. En un mot, Venise et Rome étaient leurs deux centres d'action, leurs cours, leurs trônes, comme aujourd'hui Paris et Londres.—Et les Courtisanes donc, qui tenaient le sceptre, c'etait une rénovation de l'antiquité greque et romaine, c'était une caste, un ordre dans l'Etat." **Les Femmes Blondes**, pp. 131, 202.

21 In **La Cariffa delle Puttane di Venegia** a remarkable poem, in form of dialogue between a "forestiere" and a "gentilhuomo," we read:

"Tante sono puttane in tutti i lati,
"De quai veggiam talhor piu folta schiera,
"Che di vacche e di buoi per li mercati.
* * * * * *



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their prominence, in marked contrast to the retired mode of life of the Venetian ladies; ([22]) of their influence, at times no doubt pernicious, ([23]) which, if never permitted in affairs of

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" Ma s'io vi voglio far parlando note
" Le Cortigiane tutte ad una ad una,
" E lor costumi e qualità vi note,
" Prima averrà che l'aria oscura e bruna
" Scacci il giorno al Maroco."

The edition which I have used is that of *Paris*, ISIDORE LISEUX, 1883, with a French translation *en regard*, reprinted from a MS. copy made by the late M. ÉDOUARD TRICOTEL from the original, printed at Venice in 1535. M. Liseux attributes the poem " sans hésitation à LORENZO VENIERO."

[22] " A peine voit-on paraître la femme dans la vie sociale des derniers temps. De la gondole ou sur les *listoni* (allées) elle échange un sourire d'intelligence avec les élégants cavaliers, et, assise sur son balcon, elle prête l'oreille aux chants petillants de poésie et d'esprit, qui dans les soirées sereines se répandent sur les lagunes. * * * Vis-à-vis cependant de la dame, on voit s'élever et régner la courtisane. Celle-ci, à la vérité, n'exerce aucune influence sur les affaires publiques, mais on lui décerne des honneurs extraordinaires; elle inspire l'art, elle en est la Muse. La courtisane ne le cède en rien à la dame noble: ses ajustements sont aussi riches, ses coiffures aussi bizarres, ses manières aussi avenantes." P. G. MOLMENTI, **La Vie Privée à Venise**, p. 337.

[23] Consult **Il Flagello delle Meretrici**, et la Nobilità donnesca ne' figlivoli del Signor GIO. ANTONIO MASSINONI Dottor di Leggi. *Nuouamente posta in luce da* GIACOMO MASSINONI. Con Licentia, de' Superiori, & Priuilegio. In Venetia, M.D.XCIX. Appresso GIACOMO ANTONIO SOMASCHO. Size of letter-press 6⅛ by 3⅛ inches; pp. 16 numbered on *recto* only; vignette on title-page of a centaur bearing a motto.

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state, was employed by the police of the city; (24) of their beauty, and superior education, or I should rather say accomplishments; of their amiability, and winning ways; (25) of the richness of

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24 At p. 100 of his work **De la Prostitution en Europe**, M. RABUTAUX writes: "Quant à Venise, c'était peut-être dans le monde le foyer le plus actif de la débauche et de la Prostitution: en aucun lieu on ne trouvait autant de femmes communes; elles étaient, en quelque façon, une partie du gouvernement dans cette république ombrageuse; soit que les magistrats voulussent amollir dans les plaisirs et dans le désordre la jeunesse vénitienne et la détourner de l'étude des affaires, soit même que ces innombrables courtisanes devinssent les auxiliaries de leur police infatigable. La grande affluence des étrangers était aussi une cause naturelle de ce relâchement. En 1421, la République appela des femmes étrangères pour les livrer à l'incontinence publique, *per conservar la honesta della terra;* on les plaça dans un lieu nommé Carampana; une matrone placée à leur tête administrait la communauté, tenait la caisse, recevait l'or lustral (*aurum lustrale*), et, une fois chaque mois, partageait les bénéfices entre les associées. Il paraît que, dans cet atelier national, on avait adopté l'égalité des salaires. (NICOLO DOGLIONI, *Delle cose notabili della città di Venetia*, Venet., 1587, in-12, p. 23.)" In the volume of M. Rabutaux will be found a wood-cut from an original painting representing a night at the house of LAURA PESCIOTTA, at Venice.

25 "Pour épuiser l'article du sexe feminin, il convient ici plus qu'ailleurs de vous dire un mot des courtisanes. Elles composent un corps vraiment respectable, par les bons procédés. Il ne faut pas croire encore, comme on le dit, que le nombre en soit si grand que l'on marche dessus; cela n'a lieu que dans le temps de carnaval, où l'on trouve sous les arcades des Procuraties, autant de femmes couchées que debout; hors de là leur nombre ne s'étend pas à plus du double de ce qu'il y en a à Paris; mais aussi elles sont fort employées. Tous les jours régulièrement à vingt-quatre ou vingt-quatre heures et demie au plus tard, toutes sont occupées. Tant pis pour ceux qui viennent trop tard. A la différence de celles de Paris, toutes sont d'une douceur d'esprit et d'une politesse charmante. Quoique vous leur demandiez,

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their attire, and of the luxury of their dwellings; ([26]) we have

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leur réponse est toujours: *Serà servito, sono a suoi commandi* (car il est de la civilité de ne parler jamais aux gens qu'à la troisième personne.) A la vérité, vu la réputation dont elles jouissent, les demandes qu'on leur fait ordinairement sont fort bornées ; cependant j'en trouvai l'autre jour une si jolie que . . . . le moyen de ne s'y pas fier, *(sic)* elle me répondoit des conséquences *per la beatissima madonna di Loreto.*" DE BROSSES, **Lettres Familières**, I. 118.

[26] Writing in 1611, THOMAS CORYAT says: "As for the number of these Venetian Cortezans it is very great. For it is thought there are of them in the whole City and other adiacent places, as Murano, Malomocco, &c. at the least twenty thousand, whereof many are esteemed so loose, that they are said to open their quiuers to every arrow. * * * For so infinite are the allurements of these amorous Calypsoes, that the fame of them hath drawen many to Venice from some of the remotest parts of Christendome, to contemplate their beauties, and enioy their pleasing dalliances. And indeede such is the variety of the delicious obiects they minister to their louers, that they want nothing tending to delight. For when you come into one of their Palaces (as indeed some few of the principallest of them liue in very magnificent and portly buildings fit for the entertainement of a great Prince) you seeme to enter into the Paradise of *Venus*. For their fairest roomes are most glorious and glittering to behold. The walles round about being adorned with most sumptuous tapistry and gilt leather, * * *. Besides you may see the picture of the noble Cortezan most exquisitely drawen. As for her selfe shee comes to thee decked like the Queene and Goddesse of loue, in so much that thou wilt thinke she made a late transmigration from Paphos, Cindos, or Cythera, the auncient habitations of Dame *Venus*. For her face is adorned with the quintessence of beauty. In her cheekes thou shalt see the Lilly and the Rose striue for the supremacy, and the siluer tramels of her haire displayed in that curious manner besides her two frisled peakes standing vp like prety Pyramides, that they giue thee the true *Cos amoris*. * * * For few of the Cortezans are so much beholding to nature, but that they adulterate their faces, * * *. A thing so common amongst them, that many of them which

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ample record. Italian writers have portrayed them, have re-

haue an elegant naturall beauty, doe varnish their faces (the obseruation whereof made me not a little pitty their vanities) with these kinde of sordid trumperies. * * * Also the ornaments of her body are so rich, that except thou dost euen geld thy affections, * * * shee wil very neare benumme and captiuate thy senses, and make reason vale bonnet to affection. For thou shalt see her decked with many chaines of gold and orient pearle like a second *Cleopatra*, (but they are very litle) diuers gold rings beautified with diamonds and other costly stones, iewels in both her eares of great worth. A gowne of damaske (I speake this of the nobler Cortizans) either decked with a deep gold fringe * * * or laced with fiue or six gold laces each two inches broade. Her petticoate of red chamlet edged with rich gold fringe, stockings of carnasion silke, her breathe and her whole body, the more to enamour the, most fragrantly perfumed. * * * Moreouer she will endeauour to enchaunt thee partly with her melodious notes that she warbles vpon her lute, which shee fingers with as laudable a stroake as many men that are excellent professors in the noble science of Musicke; and partly with that heart-tempting harmony of her voice. Also thou wilt finde the Venetian Cortezan (if she be a selected woman indeede) a good Rhetorician, and a most elegant discourser, so that if shee cannot moue thee with all these foresaid delights, shee will assay thy constancy with her Rhetoricall tongue. And to the end shee may minister vnto thee the stronger temptations to come to her lure, shee will shew thee her chamber of recreation, * * * all her bedding sweetly perfumed. And amongst other amiable ornaments shee will shew thee one thing only in the chamber tending to mortification, a matter strange amongst so many *irritamenta malorum*; euen the picture of our Lady by her bedde side, with Christ in her armes, placed within a cristall glasse. * * * Moreouer I will tell thee this newes which is most true, that if thou shouldest wantonly conuerse with her, and not giue her that *salarium iniquitatis*, which thou hast promised her, but perhaps cunningly escape from her company, shee will either cause thy throate to be cut by her Ruffiano if he can after catch thee in the City, or procure thee to be arrested (if thou art to be found) and clapped vp in the prison, where thou shalt remaine till thou hast paid her all thou didst promise her." **Crudities**, pp. 264 to 268.

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corded their adventures, and sayings, ([27]) or have vaunted their own familiarity with them, among whom I need but name two remarkable men, of different epochs, PIETRO ARETINO, ([28])

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[27] "There was in Venice a common prostitute who was visited by men belonging to every clime; somebody asked her, one day, which nation she thought was provided *majori membro virili*. 'The Venetians,' was her unhesitating reply. And she stated, as follows, the motive of her opinion: 'Theirs is of such a length,' she said, 'that although frequently away in distant parts, even beyond the seas, they yet cultivate their wives and get them with child.' Thus cracking a joke at the wives of the Venetians, who are left to the care of others by their husbands while on their travels." I give this short anecdote by Poggio, which, as it bears on the subject in hand, may not be thought altogether out of place here, in English, thereby procuring the opportunity of introducing to my readers at one and the same time a recent translation of the tales of the witty Florentine and the style of the rendering: **The Facetiæ** *or Jocose Tales of* POGGIO *Now first translated into English With the Latin Text In two Volumes Paris* ISIDORE LISEUX 1879.

[28] Without noting any of the references scattered through his Letters *&c.*, I will indicate only his **Ragionamenti**, from which, more than any other work of a similar kind with which I am acquainted, may be gleaned particularities of Venetian life, especially that of the prostitutes. Again I would recommend the recent edition, *Paris*, 1882, of M. LISEUX, in 6 vols., "texte Italien et traduction complète," with portrait of Aretino after Titian, price 250 francs. The vols. are thus divided: I. *La Vie des Religieuses*, II. *La Vie des Femmes mariées*, III. *La Vie des Courtisanes*, IV. *L'Education de la Pippa*, V. *Les Roueries des Hommes*, VI. *La Ruffianerie*. Of these dialogues the present editor says: "Nous les donnons tels que l'auteur les a conçus et écrits, tels qu'il les a édités de son vivant." To this edition should be added a set of 20 mediocre etchings (including another portrait of Aretino) designed by L. DÜNKI, and engraved by A. PRUNAIRE, price 30 francs. This edition supersedes **Les Dialogues**, 6 vols., which M. Liseux published in 1879, and for which he was, in February, 1882, fined 400 francs, although that translation was not complete, and the translator had taken "la peine de transposer en Latin les passages scabreux."

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and that most captivating of adventurers, J. CASANOVA. ([29]) Erotic poets, such as the notorious GIORGIO BAFFO, ([30]) or the

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[29] Take, among others, his portrait of JULIETTE, "cette nouvelle Phryné," to whom he was introduced in 1741, and "qu'on avait payée cent-mille ducats." "Je la trouvai (he writes) au milieu de sept ou huit courtisans aguerris qui lui prodiguaient leur encens. Elle était négligemment assise sur un sopha auprès de QUERINI. Sa personne me surprit. Elle me dit en me regardant des pieds à la tête, comme si j'avais été à vendre, et avec un ton de princesse qu'elle n'était point fâchée de faire ma connaissance; en suite elle m'invita à m'asseoir. * * * Juliette avait dix-huit ans: sa blancheur était éblouissante, mais l'incarnat des ses joues, le vermeil de ses lèvres, le noir et la ligne courbe et très-étroite de ses sourcils me parurent plus l'ouvrage de l'art que celui de la nature. Ses dents, qui paraissaient être deux rangs de perles, empêchaient qu'on ne lui trouvait la bouche trop fendue; et soit nature, soit habitude, elle avait toujours l'air de sourire. Sa gorge couverte d'une gaze légère semblait inviter les amours:" &c. Our enthusiastic young *abbé* goes on to narrate how the beautiful Juliette was covered with bracelets and rings, into which description we need not follow him. **Memoirs**, *Leipsic*, 1826, vol. 1, p. 136.

[30] "Monsieur Baffo donc, sublime génie, poète dans le plus lubrique de tous les genres, mais grand et unique," as his friend CASANOVA styles him, never tires of writing about the prostitutes of his native city, upon whom he looks with real affection.

"In frà i mestieri della vita umana,
"E no credo de dir un' eresia,
"Il più bello me par, che no ghe sìa,
"D'una donna, che fazza la puttana."

In another place he bewails the distress into which this beautiful profession had fallen, through the regular practitioners being supplanted by married women:

"Il puttanesmo, quel mestier si bello
"Che giera de gran lustro in sta cittae,

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less known MARCO BANDARINI, ([31]) have sung their praises, or, when denied their favours, have, like LORENZO VENIERO, ([32])

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" Per causa delle donne maridae,
" El xe andà, se poul dir, tutto in flagelo."

The editions of Baffo's poems are numerous, with and without illustrations, but happy is he who has been able to pay 200 francs for the noble edition: **Poésies Complètes** *de* GIORGIO BAFFO *En dialecte Vénetien Littéralement traduites pour la première fois, avec le texte en regard Orné du Portrait de l'Auteur Imprimé à cent exemplaires Pour* ISIDORE LISEUX *et ses amis Paris 1884* 4to.; 4 vols.

[31] In a very rare little volume of 16 unnumbered pages, without place or date, but printed probably at Venice, about 1535, and entitled: **Stanze del Poeta** in *lode delle piu famose cortegiane di Venegia alla larghissima & nobilissima signora Lucretia ruberta* MARCO BANDARIN *per sempre seruitore*, the author describes a " Notte felice notte auenturosa " in which " il Poeta se insonia chiauar una sua amica cortegiana," and addresses laudatory verses to ANGELA SARA, CORNELIA GRIFFO, LUCRETIA RUBERTA (to whom it will be seen the volume is dedicated), CORNELIA DA SANTO ALUIGI, ANDRIANA ZIAUATINA, ANGELA ZAPHETA, IULIA RINIERA, ISABETA GRIEGA, MARIETA BERNARDO, CORNELIA DOLPHINA, and other ladies distinguished by such qualities as " cul duro," " pozo chiostro," " bella man," &c. That these names are not fictitious, but that the women really existed, seems probable by most of them, even those with such appellations as LUCIETA *cul duro*, being enumerated in **La Tariffa delle Puttane di Venegia**, already cited.

[32] **Le Trente et Un de la Zaffetta** is a coarse and not very witty satire in the vein of CORNEILLE BLESSEBOIS, or of Dr. WILLIAM KING without his erudition. In it Veniero relates how ANGELA ZAFFETTA was lured to Chioggia, and there forced to submit to the embraces of thirty-one men, without renumeration. Angela was certainly a notable courtesan in her day, and her beauty was as long lived as it was splendid. ARETINO was one of her lovers, and said of her that she caressed the virtues and the virtuous, and that she was as ready with her lips as with her hands. She had the honour of supping with

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vilified them in their verses. Foreigners who have visited Venice—the historian and archaiologist CHARLES DE BROSSES, ([83]) the novelist-philosopher JEAN JACQUES ROUSSEAU, ([84]) or our

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ARETINO, TITIAN and JACOPO SANSOVINO. BANDARINI (see previous note) addresses to her the following lines:

"Vien Angela zapheta il cui bel raggio
"Il sole e ogni altro lume ella abarbaglia
"Lei fa benigno ogni animal seluagio
"Si come si adimanda ella si aguaglia
"A Vener bella il uolto diuo e saggio
"Tutt' antiqua bellezza chiude e intaglia
"Onde ciascun che la uede fauella
"Quest Angela non e ma uener bella"

[83] His lament at having to leave Venice is almost touching: "C'est demain, cependant, qu'il me faudra quitter mes douces gondoles. J'y suis actuellement en robe-de-chambre et en pantoufles à vous écrire au beau milieu de la grande rue, bercé par *interim* d'une musique céleste. Qui pis est, il faudra me séparer de mes chères Ancilla, Camilla, Faustolla, Julietta, Angeletta, Catina, Spina, Agatina, et de cent milles autres chose en *a* plus jolies les unes que les autres. * * * Je ne crois pas que les fées ni les anges ensemble puissent, de leurs dix doigts, former deux aussi belles créatures que la JULIETTA et l'ANCILLA. LACURNE est très-féru de l'une, et je ne devrois pas l'être moins de celle-ci, après l'avoir vue un jour déguisée en Vénus de Médicis, et aussi parfaite de tout point. Elle passe avec raison pour la plus belle femme de toute l'Italie." *Lettres*, I. 146.

[84] "Mais, à propos de filles," he writes, "ce n'est pas dans une ville comme Venise qu'on s'en abstient," and he describes the mistresses of his friends as "presque toutes filles à talents, chez lesquelles on faisoit de la musique ou des bals." My readers will remember his strange adventure with the charming ZULIETTA, as illustrative of his own perverse character as it is of the coquetry of the Venetian courtesans. "Ne tâchez pas d'imaginer," he exclaims, "les charmes et les grâces de cette fille enchanteresse, vous resteriez trop



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own amusing, if somewhat pedantic THOMAS CORYAT ([35])—vie with each other in their panegyrics of the charming frail ones with whom they came in contact. Considering this, and the vast amount of curious information afforded as to other matters of Venetian life, social, domestic, judicial and criminal, pardon will be accorded me for affording so much space to *Leggi e Memorie Venete sulla Prostitutione*.

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loin de la vérité; les jeunes vierges des cloîtres sont moins fraîches, les beautés du sérail sont moins vives, les houris du paradis sont moins piquantes. Jamais si douce jouissance ne s'offrit au cœur et aux sens d'un mortel." **Les Confessions**, partie II. livre VII.

[35] More than 130 pages of his **Crudities** are devoted to Venice, "this incomparable city, this most beautifull Queene, this vntainted virgine, this Paradise, this Tempe, this rich Diademe, and most flourishing garland of Christendome." There is a freshness and stamp of truth about his descriptions, which impart to them a special charm. This my readers will own to be particularly the case with the somewhat lengthy extract given in note 26, *ante*, the best sketch of a Venetian Courtesan with which I have met. So close and detailed a picture could not have been drawn except from life, and with many apologies for the seeming "wantonnesse" of his conduct, our Odcome eccentric owns that, for his "better satisfaction," he did "visite the Palace of a noble Cortezan, view her own amorous person, heare her talke, obserue her fashion of life, and yet was nothing contaminated therewith, nor corrupted in maner." Nor does Coryat confine himself to a verbal delineation, for he has embellished his volume with an engraving fairly well executed by GULIELMUS HOLE, representing the meeting of *Il Signior* TOMASO ODCOMBIANO and MARGARITA EMILIANA *bella Cortesana di Venetia*, or as he puts it in the text: "And I haue here inserted a picture of one of their nobler Courtezans, according to her Venetian habites, with my owne neare vnto her, made in that forme as we saluted each other."

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The greater part of the volume, as before remarked, is devoted to Fiction—English from pp. 61 to 321, ([36]) Spanish ([37]) from pp. 373 to 394. I make no claim to have exhausted the subject. I have altogether omitted Translations, which in some instances ([38]) nearly approach original works. There exist moreover a vast number ([39]) of English erotic novels which

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[36] See also among the periodical literature, pp. 322 to 358, and *Additions*, p. 400.

[37] Not having had occasion to mention her, I extract the following notice by D. Juan Valera of a Spanish female erotic novelist: "Doña María de Zayas y Sotomayor, señora muy principal de Madrid, publica entre sus novelas *ejemplares*, una, titulada **El Prevenido engañado**, en la cual se cuenta con notable complacencia una série de adulterios chistosos, cuya moraleja es que todo hombre debe tratar de casarse con mujer de entendimiento para que le engañe con disimulo y sin que él lo sepa." **Estudios Críticos**, I. 246.

[38] As in the recently published series of 15 adventures: **The Kaleidoscope of Vice**—True Anecdotes of My Amours with our *Professional Beauties, Illustrious Fuckstresses, Fashionable Friggers, Perfect Ladies, and Titled Tribades*. By A "Masher." London: Berkeley Square. 1884. Size of paper 7½ by 5¼, of letter-press 5¼ by 3⅜ inches; counts 4; pp. 77; title-page printed in red and black, with a fancy and a small plain line; "limited to 150 Copies." The work is rendered from, or rather based upon, **Les Tableaux Vivants**, *ou mes confessions au pied de la Duchesse*, but it has been so *Englished* that it scarcely reads like a translation, the personages having been boldly transplanted to British soil, and made to speak in the modern jargon which has been propagated by such prints as *The Sporting Times*.

[39] The following alphabetical list of bare titles may have a certain utility. The books, all I believe, exist, or have existed, and most of them have passed through my hands at one time or another; as however they are not all before me now, I do not guarantee the titles given to be invariably correct: **Adelaide**, *or the Trials of a Governess*—**The Adventures of Anna P.** *the Belle*

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from various causes I have not comprised in my gathering. Enough will however have been analysed to enable my readers to form an estimate of the nature and value of these per-

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*of New York, New Orleans, 1863*—**Agnes Willoughby**, *or the Adventures of a Gay Woman*—**Amours and Intrigues of a Flash Man**—**Amours Intrigues and Adventures of a Musical Student**, without place or date, written by Sam May the elder, father of Sam May the theatrical costumier, published by H. Smith, *i.e.* W. Dugdale, probably the original of the tale noticed at p. 229, *post*.—**Amours of the Kings of France**, 1863—**Amours of Lord Byron**, 1848—**Amours of Robert Marsden**, 1841, with a second part entitled **Autobiography of a Footman**—**Annals of the Green Room**—**Annals of the Whitehouse**, there are two distinct works with this title—**The Antisyphilitic Guide**—**Anna**, *or the Life of a Lady's Maid*—**Autobiography of a Footman**, 1835, with a second part, **The Life of Robert Marsden**, 1841, a reprint no doubt of the work just before mentioned—**The Beautiful Demon**, *a Tale of Love Intrigue and Treachery*—**Confessions of a Lady's Waiting Maid**, possibly identical with the work mentioned at p. 179, *post*—**Confessions of a Nun**—**Confessions of Madame Vestris**, there are several editions from 1830 to 1860—**Conjugal Lewdness**, *or Matrimonial Whoredom*—**Conjugal Lobe and Duty**—**The Connubial Guide**—**Court and Cottage**—**The Cuckold**, same as **Woman Disrobed**—**Cupid's Album**—**Delights of the Nuptial Bed**, there are several editions from 1806 to 1855—**Don Juan in the Army**—**Drive on Coachman**, *a Humorous Tale, London*, J. Brett, 1739—**Eunuchism Displayed**—**Every Woman's Book**, *or What is Love*, 1828 and 1841—**Fanny Ramsay**, *a Child of Nature*—**The Fifteen Pleasures of a Virgin**, 1709—**The Governess**—**History of a Rake**—**The Ladies Comforter**, *or the Art of rousing the procreative faculty in the human animal*—**Larks of London**, *or the Swell's Guide*—**The Life and Amours of Kate Percival**, *New Orleans*, 1864, 12 plates—**The Life and Career of Mother Cummins**, *London*, no date, reprinted 1830—**The Life and Surprising Adventures of Bigenio**—**The Life Times and Adventures of George Barrington**—

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formances, and they will probably agree with me that they were, with one or two exceptions, written by men devoid of

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Littias, *the Milliner's Apprentice*—London by Night—The Lost Virginity, *or the Rival Lovers*, a Drama in 3 acts—Love Affairs, *a complete guide*—The Love Frolics of a Young Scamp—Love on the Sly, 1825, 1861, and reprinted in America—Lover's Cabinet—Lover's Instructions, *or Whole Art of Courtship*—The Loves of the Harem—Lucretia, 1864—The Maiden's Cabinet—The Man of Gallantry's Pocket Companion—Man of Pleasure's Pocket Companion—The Marriage Bed, *or Wedding Secrets revealed by the Torch of Hymen*—Mary Price, *or Memoirs of a Servant Maid*—Memoirs of Madame Vestris, two editions—Memoirs of the Life of the Duke of Queensberry—Mousetrap of Love—Mysteries of a Convent—Mysteries of Venus, *a Nuptial Interlude, Boston*, 1798, see pp. 314, 404, *post*—New London Guide *for 1846 to the Night Houses*—Nursery Amusements—Paris by Night, *a complete Guide to Paris*—The Peeress and the Page, Mackenzie, 1852, reprinted as, Married Maid's First Night, and again by Judge, about 1870, as, Intrigues Exploits and Amorous Adventures of Handsome Jack, *or the Confessions of a Page*—The Philosophy of Pleasure, and Physiology of Pleasure, *or History of a Young Lady*, probably identical with Fanny Ramsay—Physiology of the Marriage Night, *Boston*, 1844—Pleasures of a Single Life, 1709—Private Intrigues of Lord Byron—Private Life of Lord Byron—Queenie: *her Life of Free Enjoyment, and Ecstatic Love Adventures, related by Herself*, in course of publication—Repentance of Thomas Green, "confessions more frank and astonishing than Rousseau"—The Riddle—Rochester's Letter to Nell Gwynne—Rochester's Life—Scenes in a Brothel, *or Adventures in the Parisian Houses devoted to the Paphian Goddess*—School of Venus, *or Anecdotes for the Ladies*, 4 plates—A Sealed Book for Woman—The Seamstress—Secret History of Betty Ireland—Secret Memoirs of France *during the 18th Century*—Secrets of Nature Revealed—Seduction by Chloroform—Seduction Unveiled—Six Months in a Convent—Sodom and Onan—The Soiled Dove—The Swell's Night Guide *through the Metropolis* — Tales Borealis — Ticklish Tales,

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learning and possessing little or no skill in their craft. (40) As literary productions they are worthless, and what attention (41) we may be inclined to devote to them must spring from other causes. (42) They are perhaps what Mr. JOHN RUSKIN would term

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4 plates—**Venus Album**, *or Rosebuds of Love*—**Victim of Nature**, *or Nancy Hartwell*—**Voluptuarian Cabinet**, *or Man of Pleasures Miscellany*, not the same collection, I believe, as that noticed at p. 292, *post*—**Voluptuous Innocent**—**The Wanton Widow**—**The Wedding Eve**, *a Nuptial Interlude and Preceptor for Ladies and Gentlemen*—**The Whole Pleasures of Matrimony**, several times reprinted—**The Yokel's Preceptor**, *or Every Swankee's Book*, not the same work as that noticed at p. 403 of **Index Librorum Prohibitorum**—**The Young Maid's Library**, containing *The Lascivious Servant Maid*, *The Battles of Venus*, *The Mysteries of Venus*, the same collection as that entitled **The Maiden's Cabinet**, noted above.

40 **Index Librorum Prohibitorum**, p. XVIII.

41 Those of my readers who desire more information concerning publications hailing from the other side of the Atlantic, of which several figure in the following pages, and particularly about those which the Americans call *dime* and *half-dime* novels, are referred to two books by Mr. ANTHONY COMSTOCK of New York: **Frauds Exposed**; and **Traps for the Young**.

42 A writer of the last century, who signs himself VOLTIGERN CRANCOCC, remarks: "Others may object that the tales have, by their freedom, a tendency to corrupt the minds of youth; and that whatever has any such tendency should, in this age of profligacy and licentiousness, be carefully suppressed. My answer is, that these Tales, instead of tainting the youthful mind, will, I imagine, be found to have just the contrary effect. Ideas of a certain kind must, at some seasons, infallibly enter into the minds of all young men, and also of all young women, who have in their veins a drop of healthful blood. Books therefore which hide these ideas in a mysterious manner, are almost as pernicious as those infamous ones, the professed design of which is to display them with all the powers of the most inflammatory description. Those of the latter kind are read with the most attentive

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"warm-blooded, human books" which "sneer at sin"; and they undoubtedly fall into the "frightful multitude" which THOMAS CARLYLE classifies as "goats," upon which he advises us to "keep a strict eye." Fiction, of whatever description, ([43]) always was, ([44]) and still continues to be, ([45]) one of the most

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avidity; no smile is seen to illume the countenance of the reader, for these ideas are of a very serious cast. I, for these reasons, maintain, that the Author, who, at the same time that he raises such ideas, also raises our laughter, by rendering them familiar without danger; neither vitiates the heart, nor inflames the mind; but, on the contrary, furnishes both of them with the most powerful of all antidotes against the most subtle of all poisons. **Trifles**, p. 37.

[43] "L'homme (observes the Marquis DE SADE) est sujet à deux faiblesses qui tiennent à son existence, qui la caractérisent. Par-tout il faut *qu'il prie*, par-tout il faut *qu'il aime*; et voilà la base de tous les Romans; il en a fait pour peindre les êtres qu'il *implorait*, il en a fait pour célébrer ceux qu'il *aimait*. Les premiers dictés par la terreur ou l'espoir, durent être sombres, gigantesques, pleins de mensonges et de fictions; * * *. Les seconds, remplis de délicatesses et de sentimens; * * * mais comme l'homme *pria*, comme il *aima* par-tout, sur tous les points du globe qu'il habita, il y eut des Romans, c'est-à-dire des ouvrages de fictions qui, tantôt peignirent les objects fabuleux de son culte, tantôt ceux plus réels de son amour." **Idée sur les Romans**, p. 9.

[44] "Nous jugeons les usages des anciens, et souvent leur histoire d'après les poètes; ceux de nos ancêtres et quelquefois les évènements de notre propre histoire, d'après les romanciers. Je crains que dans cent ans on ne juge, en partie au moins, nos dernières revolutions d'après ces milliers de romans demi-historiques qui nous en offrent des peintures si fausses et si mesquines." F.-G. DE LA ROCHEFOUCAULD, **Esprit des Écrivains du 18e Siècle**, p. 88.

[45] "I just spoke of the gin-and-water of the circulating library; but let me put in a good word for the circulating library, and for the study of novels. Yes, the *study* of novels; for novel-writing has become, in these modern days,

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influential ([46]) branches of literature, and one of the surest sources whence to gather a picture of the times. ([47]) And this

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an important branch of art, and novels a very real and substantial department of literature. He who either neglects or despises or fears novels, not only cuts himself off from one of the very best sources of intellectual and moral refreshment, but ignores a branch of literature from which a wise reader can get instruction as well as entertainment. I am not a very social man, and some of my best friends are in novels." WILLIAM P. ATKINSON, **On The Right Use of Books**, p. 20.

[46] "We are told that eighty per cent. of the books taken out of the great circulating libraries are novels, and that their ethical influence is greater in the present day than that of the pulpit; in fact, that they provide one of the most powerful means by which the standard of morality is affected. * * * We propose to examine a few, with a view to illustrating our contention that all books which deal with vice, or which raise questions difficult to answer, are not necessarily hurtful; though some, planned by even the purest writers, appear to us as calculated to be so. In this estimate, something must of course depend upon the reader. There are minds which have the blessed faculty of extracting good from books which appear to contain only evil." TREVOR CREIGHTON, **Ethics of Some Modern Novels**, pp. 9, 11, 12.

[47] "By contemplating the fables of a people, we have a successive delineation of their prevalent modes of thinking, a picture of their feelings and tastes and habits. In this respect prose fiction appears to possess advantages considerably superior either to history or poetry. In history there is too little individuality; in poetry too much effort, to permit the poet and historian to pourtray the manners living as they rise. History treats of man, as it were, in the mass, and the individuals whom it paints are regarded merely, or principally, in a public light, without taking into consideration their private feelings, tastes, or habits. Poetry is in general capable of too little detail, while its paintings, at the same time, are usually too much forced and

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picture, more reliable perhaps in the domestic novel, the novel of the interior, than any other, is a truthful copy of nature when drawn by a man of sound sense and moderate capacities, rather than by a too dexterous or talented hand. Profound as may be his knowledge of humanity, the genius is apt to allow himself to be carried away by his imagination, and to depict ideal, impossible characters, and unreal scenes and situations; whereas the more modestly endowed writer will observe rather than imagine, will content himself with a simple record of his observations, ([48]) and not create what he has not seen. This is, in truth, what we want in a novel, if it is to be of permanent value, if it is to afford us anything more than mere amusement. It must of course be understood that the author describes the epoch in which he lives, the people with whom he associates, the scenes which he has visited. Retrospective and historical ([49]) novels, or romances of which the scene and action are

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exaggerated. But in Fiction we can discriminate without impropriety, and enter into detail without meanness. Hence it has been remarked, that it is chiefly in the fictions of an age that we can discover the modes of living, dress, and manners of the period." JOHN DUNLOP, **The History of Fiction**, vol. I, p. XXVII.

[48] The following tribute of HEINRICH HEINE may not be out of place here: "Silent and self-contained, he (the English novelist) observes the customs, the passions, the actions of humanity, and in his works of fiction are reflected the actual world and real life. Sometimes it is a joyous picture (Goldsmith), sometimes a gloomy one (Smollet) *(sic)*, but always accurate and truthful (Fielding). **Wit, Wisdom, and Pathos**, p. 225.

[49] In the hands of a WALTER SCOTT or a BULWER LYTTON the historical novel rivals history as far as the delineation of character is concerned. It



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placed in foreign countries unfamiliar to the writer, (50) may display great study and consummate literary skill, but will be found, certain notable exceptions admitted, to afford little real instruction, and to be of doubtful benefit. It would generally be better for the reader to go at once to the sources whence the novel writer has drawn his colouring. Now, Erotic Novels, falling as they generally do into the category of domestic fiction, contain, at any rate the best of them, the truth, and "hold the mirror up to nature" more certainly than do those of any other description. For, unlike a SANCHEZ (51) or a FORBERG, (52) their authors have, in most instances, been eye-witnesses of the scenes they have described, as were a FURETIÈRE, (53) a RESTIF DE LA BRETONNE (54) or, to borrow

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is perhaps to be regretted that such writers did not turn their attention to history rather than fiction. It may be laid down as a rule, at any rate to the novice, that history proper is the surer guide.

50 ANNE RADCLIFFE is a notable instance, and it is scarcely credible that she never saw the places and scenes which she so vividly and correctly describes.

51 **Centuria Librorum Absconditorum**, p. XXIX, note 33.

52 *Vide* p. 449, *post*.

53 "FURETIÈRE n'idéalise pas les mœurs qu'il retrace, il les étudie à fond et dans des classes entières, non plus seulement à l'extérieur et sous leur côté individuel. Ses procureurs et ses bourgeois sont des masques frappants de verité:" &c. VICTOR FOURNEL, **La Littérature Indépendante**, p. 240.

54 It was in his nightly prowls through the streets of Paris that he found material for many of his tales. "Avec une franchise que n'ont pas tous les écrivains, il avoue qu'il n'a jamais rien pu imaginer, que ses romans n'ont jamais (*sic*) été, selon lui, que la mise en œuvre d'événements qui lui étaient

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but two examples from our own writers, a DEFOE, ([55]) or a DICKENS; ([56]) or even have, like a Marquis DE SADE, ([57]) themselves enacted, in part, what they have portrayed. Immoral, and amatory fiction then claims our study, ([58]) and must unfortu-

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arrivés personnellement, ou qu'il avait entendu raconter; c'est ce qu'il appelait la *base* de son récit. Lorsqu'il manquait de sujets (*sic*), ou qu'il se trouvait embarrassé pour quelque épisode, il se créait à lui-même une aventure romanesque, dont les diverses péripéties, amenées par les circonstances, lui fournissaient ensuite des ressorts plus ou moins henreux (*sic*). On ne peut pousser plus loin le *réalisme* littéraire." GERARD DE NERVAL, **Les Illuminés**, p. 130.

[55] DEFOE was as realistic as Restif. "The germ which in his fertile mind grew into *Robinson Crusoe* fell from the real adventures of Alexander Selkirk, whose solitary residence of four years on the island of Juan Fernandez was a nine days' wonder in the reign of Queen Anne."—"Defoe had from nature what he calls his 'natural infirmity of homely, plain writing,' but he did not invent—although he often gets the credit for it—the art of writing about the lives of vicious people." **Daniel Defoe** by WILLIAM MINTO, p. 135; **English Literature in the Eighteenth Century** by THOMAS SERGEANT PERRY, p. 310.

[56] He began his career of fiction with *Sketches*, and his most finished novel, perhaps his best, *David Copperfield*, consists in the main, of incidents which happened lo himself. Like Restif, he collected materials during his daily and nightly walks through the streets of London. See **Dickens** by A. W. WARD. Apart his inimitable style, the real value of Dickens for the future, more than for the present, age, lies in the exactness and depth of his observation.

[57] **Index Librorum Prohibitorum**, p. 37.

[58] What says the learned Bishop HUET: "If any one object; That Love is treated of in a Manner so soft and Insinuating, that the Bait of this Dangerous Passion invades too easily the Tender Hearts: I answer, That it is so far from being Dangerous, that it is in some Respects Necessary, that the Young People of the World should be acquainted with it; that they

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nately be acknowledged to contain, *cum grano salis*, a reflection of the manners and vices of the times—of vices to be avoided, guarded against, reformed, but which unquestionably exist, and of which an exact estimate is needful to enable us to cope with them. English Erotic Novels, I repeat, are sorry productions from a literary point of view, the only one which could excuse them in the eyes of a cultivated man. It would appear indeed that the English language does not lend itself to the composition of amatory works, and that delicacy of treatment is with us next to impossible. That refined licentiousness which EUGÈNE SUE, himself a past master in debauchery, ([59]) calls "la religion des sens—non la sensualité vulgaire, ignare, inintelligente, mais cette sensualité exquise qui est aux sens ce que l'atticisme est

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may stop their Ears to that which is Criminal, and be better fortified against its Artifices; and know their Conduct, in that which has an Honest and Sacred End. This is so true, that Experience lays before us, that such as are least acquainted with Love, are the most unguarded to its Assaults, that the most Ignorant are the soonest decoyed. Add to this, that Nothing so much refines and polishes Wit; Nothing conduces so much to the Forming and Advancing it to the Approbation of the World, as the Reading of Romances." **The History of Romances**, p. 143.

[59] "E. SUE est l'homme le plus débauché de la terre. Il a conduit Mme C. LAFFITE, sa maitresse, dans les lieux les plus mal famés, de même son nevu, le jeune CAILLARD, que sa sœur lui confiait et qui n'avait que quatorze ans, il l'a fait violer par des filles malgré ses répugnances et l'a traité de petit sot lorsqu'il s'est mis à pleurer. E. Sue m'a raconté *lui-même* cette scène, un soir chez la duchesse de Rauzan. Quand il s'est retiré dans la Sologne, E. Sue a formé chez lui un petit sérail de jeunes filles, il n'avait pas de domestiques mâles, et il me dit alors: 'Venez me voir, nous ferons de bonnes orgies.'" **Mémoires** du Comte HORACE DE VIEL CASTEL, III. 212.

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à l'esprit," is rarely, I may say never, attained, (60) but on the contrary the motto attributed to BUFFON "qu'il n'y avait de bon en amour que le physique, is what our writers strive to depict, (61) and that in the crudest words and coarsest ex-

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60 The same idea has since been more fully elaborated by M. ADOLPHE BELOT: "Faut-il se borner à peindre la vertu?—La vertu ne change rien à l'affaire. Certaines personnes la dépeignent avec tant de brutalité qu'ils la rendent indécente, tandis que d'autres, an contraire, qui ont l'art du savoir dire, en arrivent à rendre décent le vice même.—Et, quand on l'a rendu décent, vous n'êtes pas fachée qu'on vous le présente?—Non; à condition encore que ce soit un vice comme il faut, un vice lavé, peigné, brossé, assez bien couvert pour faire illusion. Ne reste-t-il donc plus rien à étudier, rien à apprendre, rien à creuser dans notre monde, sans qu'on fouille sans cesse dans l'autre, celui que nous voulons ignorer? Pourquoi nous faire descendre dans les sous-sols, les caves, les communs, les repaires, lorsqu'on peut nous faire monter au premier ou au second étage, nous ouvrir des salons, des boudoirs, des chambres à coucher qui nous sont inconnus et sur lesquels nous voudrions bien jeter un regard timide, furtif, mais pénétrant." **La Bouche de Madame X*****, p. 16.

61 "Le roman contemporain a le tort de se mouvoir presque exclusivement dans le domaine de l'amour sexuel, envisagé sous toutes ses faces, analysé dans tous ses détails les plus intimes et les plus bas. Il tend donc à faire croire que la sexualité est la chose intéressante par excellence. Ouvrons les Revues et les publications du jour, on ne sort pas de la sexualité. L'effet produit est déplorable. 'Autant il est nécessaire, écrivait un homme d'esprit, que l'on voie clairement que le rapport des sexes est un facteur considerable dans les choses humaines, autant il importe que l'on comprenne que ce n'est ni le seul ni le premier. La sexualité ne devrait jamais être le sujet d'un roman; quand elle joue un rôle dans une œuvre littéraire, il faut qu'elle soit placée par l'auteur au rang qui lui convient, et accompagnée du contrepoids de l'élément spirituel et moral. Malheureusement elle est le sujet pour ainsi dire unique d'une littérature qui par cela seul devient immonde.' Que

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pressions, so that their tales become unfortunately, or I should rather say fortunately, revolting rather than attractive, and can only be qualified by our very expressive word *bawdy*. Moreover, no improvement has taken place of late years. On the contrary, if we compare such stories as the *Memoirs of a Woman of Pleasure*, or the *Memoirs of a Coxcomb*, with *The Romance of Lust*, the *Experimental Lecture*, or *Lascivious Gems*, we cannot fail to perceive that while in the former books the characters, scenes and incidents are natural, and the language not unnecessarily gross, those in the latter are false, while the words and expressions employed are of the most filthy description. CLELAND's characters—Fanny Hill, the coxcomb, the bawds and debauchees with whom they mix, are taken from human nature, and do only what they could and would have done under the very natural circumstances in which they are placed; whereas the persons in the latter works are creations of a disordered brain, quite unreal, and what they enact is either improbable or impossible.([62]) It is evident that the writers of

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peuvent d'ailleurs ajouter ces descriptions sensuelles au talent d'auteurs tels que THEURIET, qui nous donnait autrefois de charmantes compositions, et qui, pour suivre la mode ou gagner de l'argent, s'est dévoyé au point d'écrire *Sauvageonne!!*" **Du Danger des Mauvais Livres**, p. 61.

[62] I cannot better express my meaning than by employing the words in which M. VICTOR FOURNEL sums up the novels noticed in his **Littérature Indépendante**: "Elles se tiennent plus près de la terre, ne dédaignent point les menus détails et les peintures vulgaires, entrent dans la voie d'une observation plus vraie des mœurs et du cœur de l'homme, en un mot, au lieu de se lancer dans un monde factice et monotone, elles étudient la société réelle, et surtout ses régions inférieures, pour en faire le portrait ou la satire. * * * Il est fâcheux seulement que, sauf un trop petit nombre

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the present day have allowed themselves to be influenced by the pernicious, bloodthirsty, anti-natural doctrines of the Marquis DE SADE, and have copied the cynicism, cruelty and impracticable lasciviousness which he made the distinctive feature of his books, but which, it must be owned, he manipulated with a masterly hand. Thus, the nature of English erotic fiction has been changed, and its wholesome tone (if any book of the kind can be called wholesome) entirely lost; the earlier novels must consequently claim our attention in preference to those of the present day, and in them must we rather look for a truthful picture of

> the piebald miscellany, man,
> Bursts of great heart and slips of sensual mire. (63)

The *Additions*, beginning at p. 400, are necessarily more copious than in former volumes. In them I have endeavoured to clear up as I proceed, *i.e.* I have noted any new editions which have appeared of books previously noticed, further information concerning them, or recently issued works bearing upon them, also books in the branches with which I have been dealing, and which have left the printers' hands since my MS.

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d'exceptions, ces œuvres aient eu pour auteurs des écrivains d'ordre inférieur, dont le système, à y regarder de près, semble fondé non sur une originalité vigoureuse, mais sur les lacunes et l'infirmité de leur intelligence, incapable de se hausser jusqu'à cette poésie de convention qu'ils combattaient moins par haine du faux que par impuissance d'y atteindre. Ils ont compromis la valeur de leur protestation, les uns par la fade et insipide médiocrité de leurs livres, les autres par une imagination sans goût et sans mesure, confondant la grossièreté avec la verve, la bizarrerie avec l'originalité et la platitude avec le naturel."

[63] TENNYSON, *The Princess*.

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was sent to press. As I have not bound myself to any hard and fast rule of arrangement, this apparent irregularity may be indulged in without impropriety, every thing in this volume, as in the previous ones, being reproduced, generally under more than one heading, in the alphabetical index to be found at the end.

In using my bibliographies I would suggest that my readers consult the indices in the reverse of their chronological order, by which plan nothing contained in either of the volumes will escape them.

In another place ([64]) I have indicated my indebtedness to two bibliophiles who afforded me material assistance at the outset of my undertaking. Unfortunately death has since removed both those gentlemen from among us, and I now desire to express my obligation to them in a more direct manner :

A kinder hearted man, a stauncher friend, a more polished gentleman, a more amiable and entertaining companion than OCTAVE DELEPIERRE never existed, or one more ready to impart to others the extensive and multifarious knowledge with which his unusually retentive memory was stored. To a thorough knowledge of the world he added a rare erudition : the Classics, English, French, Italian, Flemish literatures were equally familiar to him ; but the untrodden bye-paths of literature had greater attraction for him than the more thoroughly beaten high roads, and he preferred to investigate rarely ventilated subjects and to carry his researches into quaint, out-of-the-way

[64] Index Librorum Prohibitorum, p. LXXV.

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books. (65) He was a true bibliophile, loving books more for what they contained than on account of their outward appearance. Octave Delepierre was on indefatigable worker, as his very numerous publications amply prove, indeed, during his later years, after he had retired from active public service, he was, like Robert Southey, seldom to be seen without a book or a pen in his hand. His faculties were happily spared him to the very last, and reading was his constant solace in the illness to which he succumbed. The volumes, pamphlets, and articles which emanated from his busy pen have been carefully recorded in the volume dedicated to his memory by his son-in-law, cited below. Further, it was Octave Delepierre who suggested to M. Jules Gay the **Bibliographie des Ouvrages relatifs à l'Amour, aux Femmes, au Mariage** *&c.* which has passed through three editions, is now difficult to procure, and of which a new edition, long contemplated by M. Gay, is needed. Delepierre actually began the labour, and his MS. entitled: **Pornodidascaliana,** *ou Bibliographie curieuse d'ouvrages dans le genre badin, érotique et gaillard, Rome* 3581, is now before me. Although Octave Delepierre has been warmly eulogized by some whose praise he would himself have prized

65 "The follies of man, his mental and moral aberrations, singularities of literature, enigmas of life and manners, and the like, had a strange fascination for his mind, and were treated by him in preference to subjects of more general interest, for which his natural taste, his vast reading, his versatility, and powers of analysis equally fitted him." **Joseph Octave Delepierre** *Born, 12 March 1802; Died, 18 August 1879* In Memoriam For Friends only, p. 15.



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most highly, (66) his genius has not met with the complete and universal recognition which it undoubtedly merits; nor is this difficult to explain. He never sought popularity, nor catered for it. With few exceptions his works are of an unpopular kind, and he was wont to say that he had the honour of writing books that did not sell. The general public then care little for his writings. That they are not more fully appreciated by those for whom they were destined is perhaps not far to seek. When the fervour of production was upon him, Delepierre was in too great haste to get his volume through the press to allow himself the time necessary to work his subject out thoroughly and exhaustively, and to put his materials into that state of order and correctness needed to produce a definite work of reference. This may be also the reason why Delepierre, in spite of his extensive erudition, power of analysis, and astonishing industry, published so many small articles and minor volumes, rather than one or two important works. Be this as it may, he has opened up several hitherto unexplored fields of knowledge, which must mark his originality, and insure for him the gratitude and respect of the learned of all ages. Octave Delepierre was

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66 His cherished friend, M. Gustave Brunet of Bordeaux, speaks of him as: "Un des écrivains auxquels la science des livres l'histoire littéraire ont le plus d'obligations, un érudit judicieux qui avait voué à l'étude tous les instants dont il avait pu disposer pendant une longue carrière." **Le Libre**, bibliographie ancienne, vol. 1, pp. 22, 290. Consult also **Bulletin du Bibliophile**, vol. for 1879, p. 452; **Philobiblion**, Paris, Septembre; **Notes and Queries**, S. XII. vol 13, p. 180; **Men of the Time**; **Dict. des Contemporains**, Vapereau; **Dict. de Biographie Contemporaine**, Ad. Bitard; **Dizionario Biografico**, Firenze, 1870; **Index Librorum Prohibitorum**; **Centuria Librorum Absconditorum.**

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in every respect a handsome man, and his courtly bearing and polished manners rendered him as much in his place in the saloon as in the library. The pedantry affected by some men of letters was entirely foreign to him, and his conversation, at once brilliant, suggestive and versatile, was always suitable to the person with whom he might for the moment be conversing. The portrait I offer is reproduced from a photograph by Dr. DIAMOND, kindly communicated to me by Delepierre's son-in-law, the late lamented NICOLAS TRÜBNER. ([67])

JAMES CAMPBELL ([68]) died at Crieff in Scotland, July 4, 1878, at a ripe age. Decline of health, and failing sight obliged him to abandon his literary pursuits, and to leave London. For a short time he resided at Bath, but quitted that city in October, 1877, for Crieff. Without the advantage of an university education, James Campbell's acquirements were considerable. He read with ease Latin, French and Italian, and although not familiar with German, few erotic books in that language were unknown to him. So thorough indeed was his knowledge of this particular branch, that hardly an obscene book in any language had escaped his attention. His industry was unflagging. Each book, or different edition, as he acquired it, was at once collated, confronted with every available authority upon it, and compared page by page, word by word, with any other procurable issue of the same work. Of very scarce

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[67] Born at Heidelberg, June 17, 1817, died at 39 Upper Hamilton Terrace, London, March 30, 1884.

[68] His name was J. C. REDDIE, but as he elected to be known in literary circles as JAMES CAMPBELL I shall continue to write about him as such.

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books, which he might not be able to acquire, he frequently made copies with his own hand. By this it may be judged how exact and thorough he was, and how completely he had mastered his subject. James Campbell viewed erotic literature from a philosophic point of view—as illustrating more clearly than any other human nature and its attendant foibles. His collection of books was extensive—more extensive than choice, for while he by no means disdained a copy containing extra illustrations, or in an artistic binding, it was the book itself that he coveted, not the adornments, and, as he was not a rich man, he preferred more books and less embellishment. He never refused to lend a book, and although he was loth definitely to part with any one of his treasures, it frequently happened that a volume was not to be found on account of some forgotten borrower having omitted to return it. With his knowledge he was equally liberal. Indeed, imparting information seemed to afford him special satisfaction, and he would spare neither time nor labour in his friendly and gratuitous researches. Probably all the English books which are to be found *correctly* noted in M. Gay's *Bibliographie*, above mentioned, were communicated by J. Campbell, whose name figures in the preface to the third and last edition. Further, with a view probably of aiding M. Gay in a future edition, Campbell corrected many of his other notices by comparing them with books in his possession, and his own copy of the *Bibliographie* is now before me, of which almost every page of the six volumes is covered with marginal notes and corrections. His enthusiasm for the bibliography of erotic literature was so great that, had his funds been sufficient to warrant his incurring the risk which such an undertaking

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must always involve, he would probably have given to the world a compilation of his own, which could not have failed to be a masterpiece of exact and comprehensive reasearch. Shortly before his death he presented me with the **Bibliographical Notes,** ([69]) which he had made with this intention, and I have found them of great service in preparing the present volume. Campbell knew WILLIAM DUGDALE, ([70]) and furnished him with many of the original tales which he issued, besides the translations to be found in *The Exquisite*, ([71]) and other publications. He was an intimate friend of EDWARD SELLON, ([72]) and of the authors of *Cythera's Hymnal* ([73]) both of whom died a few months before him. My readers will not be displeased to have before them the likeness of one who took so much interest in the subject in hand, and I add his portrait, the reproduction of a photograph taken about ten years before his decease.

This leads me to the mention of two other gentlemen, whose remarkable collections were always at my disposal, and who have both been called away since the completion of my last volume :

In WILLIAM S. POTTER, who was born January 21, 1805, were combined the shrewd business man, the ardent collector, and the enthusiastic traveller. His collection, which he took

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[69] See the *List of Authorities, post.*

[70] **Index Librorum Prohibitorum,** pp. 127, 192.

[71] Noticed at p. 339, *post.*

[72] **Index Librorum Prohibitorum,** p. 379.

[73] *Ibid*, p. 185.

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the greatest delight in showing, was remarkable, and consisted for the most part of erotic pictures, engravings, photographs and bric-a-brac generally. Books he did not collect, and valued only for the pleasure which their perusal afforded. His taste was good, and his numerous journeys afforded him the opportunity of acquiring many rare and precious objects, most of which were destroyed shortly after his death. (74) Potter was a tall, handsome man, and in his latter years his silver locks gave him a patriarchal, almost reverend appearance. His faculties, with the exception of hearing, were unimpared to the last.

If ever there was a bibliomaniac in the fullest sense of the word it was FREDERICK HANKEY. His collection was small, but most choice, and comprised objects (75) and books, exclusively erotic. The former do not fall within the scope of the present work, nor did Hankey attach the same importance to them as he did to his books, which consisted of illustrated MS. the best editions and exceptional copies of the most esteemed erotic works, frequently embellished with original drawings, and clothed by the great French binders. (76) The copies which

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74 See p. 188, *post*.

75 Among others may be mentioned what he was pleased to call the sign of his house, *viz*, a most spirited marble by PRADIER representing two tribades; he had also a beautiful bronze of a satyr caressing a woman, where caresses with the tongue are not usually bestowed; a *ceinture de chasteté*, an ivory dildo, *&c*.

76 In an article entitled *Trois Bons Livres* contributed to the Annuaire, 1883, of the society *des Amis des Livres* the Baron ROGER PORTALIS remarks: "Bien peu d'amateurs ont donc consacré leur argent et leurs loisirs à se créer une

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were not in unsullied bindings of the time, he would have covered by TRAUTZ-BAUZONNET, or other binder of undoubted repute, and he designed himself appropriate toolings wherewith to embellish them. He frequently spoke of making a *catalogue raisonné* of his beloved books, but did not, I believe, put his project into execution. Hankey was in every respect an original; he never rose until after mid-day, and his hours of reception were after 10 o'clock at night, when he was to be found among his books. He had fair hair, blue eyes, and an almost feminine expression, and answered in many respects to the descriptions which have reached us of the Marquis de Sade, his favourite author. He told me he had on one occasion recovered from a serious illness by suddenly obtaining an edition of *Justine* which he had long sought in vain. He had

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collection uniquement composée d'ouvrages érotiques. C'était pourtant le cas d'un anglais, M. HANKEY, enlevé cette année à ses chers volumes et qui avait réellement le sentiment du fin et du délicat, si l'on ose prononcer un tel mot à propos de tels livres. La collection qu'il a laissée dans cet ordre spécial est le modèle du genre." M. Portalis then proceeds to describe and to analyse the "trois bons livres" which graced Hankey's collection: (1). **Tableaux des mœurs du temps**, exemplaire de l'auteur M. DE LA POPELINIÈRE, a volume which has been reprinted and frequently noticed. (2). **Contes de** LA FONTAINE, "un manuscrit calligraphié avec soin sur peau de vélin en caractères imitant l'impression et orné de miniatures gouachées. Il est relié en deux volumes, en maroquin bleu à riches dentelles par DERÔME le père. Ce remarquable exemplaire des contes si amusants de notre grand fabuliste avait été commandé en 1746, par JEAN-LOUIS GAIGNAT, grand amateur de curiosités," &c. (3). **Liaisons dangereuses**, "exemplaire, en papier vélin avec figures avant la lettre, les eaux-fortes, et les quinze dessins originaux de MONNET et MARGUERITE GÉRARD, relié par KOEHLER en maroquin bleu avec entrelacs pour ARMAND BERTIN."

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a curious habit of repeating himself, which at times rendered his conversation tedious. In 1878 appeared a sketch, from the facile pen of M. OCTAVE UZANNE, ([77]) of an *Eroto-Bibliomane*, named *le Chevalier Kerhany*, which was generally thought to be intended for Hankey, but this was not the case, as at that date M. Uzanne had not seen the well known "riche amateur anglais." ([78]) Son of Sir Frederick Hankey, and of his lady of Greek extraction, the subject of this notice was born at Corfu, while his father was governor of the Ionian Islands. He became captain in the Guards, and after retiring from active service, fixed his residence at Paris where he expired ([79]) June 8th, 1882. A mutual friend announced to me his death

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[77] **Caprices d'un Bibliophile**, p. 127.

[78] It was the writer who had the satisfaction of introducing the editor of *Le Livre* to the collector of the Rue Laffitte, March 9th, 1882. We had been dining together—OCTAVE UZANNE, FÉLICIEN ROPS and myself—when it was proposed to look up Hankey and spend the rest of the evening with him. We reached No 2 Rue Laffitte some time after ten o'clock, and found Hankey in his usual dishabille—short velvet coat, shirt without neck-tie, thin trowsers, thinner socks, and slippers. There was no fire or other artificial heat, in spite of the low temperature of the atmosphere. Knowing that I was in Paris, my visit was not altogether unexpected, but he would certainly have wished to receive my distinguished friends, especially the terrible creator of the *Chevalier Kerhany*, with more state. We were however appreciative guests, and restraint soon gave way to admiration in presence of Hankey's treasures; and our visit was protracted far into the night, or I should say following morning.

[79] His death was noted in **Le Livre**, partie moderne, No. for August, 1882, p. 518, in a slovenly, journalistic way, as of a "bibliophile d'une espèce particulière," without date, or other satisfactory information.

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in the following words: "Notre ami Hankey est mort subitement devant moi jeudi dernier, il avait commencé à se soigner. Il ne pensait pas sa mort si prochaine et il ne la craignait pas. Il a été suffoqué, sans avoir éprouvé de douleur apparente. Nous étions très liés ensemble depuis 30 ans, il était un de mes meilleurs amis. Il a été enterré samedi dernier au cimetière du Père Lachaise."

My thanks are also due to those gentlemen who have afforded me their assistance in correcting the press of the present volume; and a word may not be out of place perhaps in extenuation of the many errors which disfigured my two former volumes. My readers will readily understand that in passing my volumes through the press I have not enjoyed the advantages of a well organised printing establishment, (80) with "readers" competent to correct the press in any language. On the contrary, these volumes have been set up by a compositor

80 "Une recommandation particulière, que tout bon imprimeur doit rechercher, mais qu'il est bien difficile d'assurer à un livre, c'est la parfaite correction du texte; il y faut un concours du zèle des compositeurs, des correcteurs, du prote, qu'on obtient rarement ailleurs que dans les ateliers de premier ordre, soumis à une surveillance intelligente et consciencieuse. * * * Maint auteur moderne s'est plaint, et avec raison, de la négligence de ses imprimeurs. On ferait un gros livre de toutes les fautes, de toutes les maladresses que ces derniers ont commises; il y en a de fâcheuses, il y en a d'amusantes;" &c. E. Egger, Histoire du Livre, p. 237. "Érasme, un jour, ayant dédié son livre à la reine de Hongrie, il y eut dans sa lettre à la reine un mot mal imprimé, qui changea la louange en injure. Et pensez quelles malédictions pour son *scélérat* d'imprimeur!" Le Livre par Jules Janin, p. III. The misprint was *mentula* instead of *mente illa*.



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conversant with his own language only, and the "reading" has consequently devolved on me. Now, setting aside all other disqualifications, the author is a bad "reader," for he is apt to "read" the text as it should be, rather than as it is, and thus to overlook errors which, it would seem, he ought at once to have detected. ([81]) To one who has not made the attempt, correcting the press appears to be an easy task, whereas it is in reality a difficult one, and few indeed are the books or periodicals ([82]) free from typographical blunders and printers' slips. ([83]) I believe the present volume will be found more free

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[81] "Quand il fallut songer à l'impression," writes LITTRÉ in the preface to his Dictionary, "il fallut aussi songer à une nouvelle série de collaborateurs. Faire passer un ouvrage de l'état de manuscrit à l'état d'imprimé, est toujours, on le sait, une besogne rude, surtout s'il s'agit d'une aussi grosse masse qu'un dictionnaire."

[82] It would be difficult to point out a periodical more constantly disfigured by errors than **Le Livre**, a publication claiming merit for literary as well as typographical excellence. The proverbial French ignorance of the English language and things in general displays itself in every number. An amusing volume may be made some day, I think, of blunders culled from the leading literary organ of Paris. One only of these jumbles will suffice as a specimen: In the No. for October, 1883, bibliographie moderne, p. 619, col. 1, Mr. John Hollingshead's book, *Foot-Lights*, was transformed into *Footlights*, and the editor, not satisfied with this diverting metamorphose, which he rightly supposed his compatriots would not understand, added by way of elucidation, *Pantalons à pieds*.

[83] Considering the vast amount of printed matter given to the world by the daily press, and the rapidity with which the same must be produced, its general correctness is surprising. Nevertheless, were one to "read"

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from *errata* ([84]) than the previous ones, as the sheets have been looked through by one or two friends, mentioned above, to whom I would here offer my thanks.

In conclusion, I would have it distinctly understood that my

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carefully such a well ordered paper as **The Times**, one would discover daily errors sufficient to fill several pages. One or two of these recent "trippings in type" are strange enough to warrant their being recorded: In the No. for January 23, 1882, p. 7, col. 4, the following line: "The speaker then said he felt inclined for a bit of fucking." was inserted by a malicious printer in the speech of a member of parliament, between the words: "will have to be reckoned with." and: "I think that is very likely." The objectionable line was expunged as soon as detected, being at first replaced by stars, and afterwards entirely obliterated; and the copies of the number as originally issued were immediately bought up, so that very few are now in existence. In the issue of January 27, an apology of doubtful taste appeared immediately after the leaders. On June 12, of the same year, p. 8, col. 2, the following words were interpolated in the advertisement of a book entitled, *Every-day Life in our Public Schools:* "With a Glossary of some Words used by Henry Irving in his disquisition upon fucking, which is in Common Use in those Schools." Nor do the misfortunes of *The Times* cease with the above flagrant blunders, a similar delinquency was committed about the same time by the addition of an r after the first letter of the name Figgins. This last mistake will recall to the memory of some of my readers a case of the same nature which occurred in a daily paper, not *The Times*, on the occasion of the birth of one of the royal children, when the substitution of an F for a B in the name of the palace where the Queen was confined gave the heading of the notice a suspiciously suggestive appearance.

[84] Were this subject thought worth further attention, I would recommend: *Drukfouten*, No. 5 of **Curiositeiten van Allerlei Aard** (p. 416, *post*); **Journalistic Jumbles** *or Trippings in Type;* and **Quads for Authors.**

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own notions of religion or morality are not to be sought in the works noticed in the following pages, and only to a limited extent in the *Epigraphs* which usher in the volume, or the notes which illustrate the present *Remarks*. Each author cited speaks for himself, and the opinions expressed can no more be considered as my own than should those uttered by the different characters in a drama or a novel be set down as the sentiments peculiar to the author who put them into their mouths. The view that I take of Erotic Literature has already been expressed. Better were it that such literature did not exist. (85) I consider it pernicious and hurtful to the immature, (86) but at the same

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85 "La chasteté," remarks M. Eugène de Budé, "qui vient du dégoût n'est pas la chasteté. Ce n'est pas être pudique, que d'étaler l'impudicité; ce n'est pas faire une œuvre salutaire, que de mettre le poison dans toutes les mains. Un auteur est chaste quand il décrit les passions sans troubler l'imagination du lecteur, quand il se sert des personnages du roman pour élever ses lecteurs vers cet idéal qui plane au-dessus de la réalité matérielle; un auteur n'est pas chaste lorsque ses œuvres ont pour effet presque fatal de servir d'amorce au vice en excitant à la sensualité. On a beau dire qu'on dégoûte du vice en le peignant, le lecteur quand il pose le livre s'est toujours sali les doigts." **Du Danger des Mauvais Livres**, p. 83.

86 Not by any means so much so as the lives of criminals, issued generally in a cheap form, and addressed especially to youth, or the low, cheap tales and "penny dreadfuls," based on the worst of crimes, all which, as far as I know, are allowed to circulate freely and without supervision in every country in Europe. The connection of the sexes, legal or otherwise, can be injurious only when carried to excess, and then to none but the parties concerned, or their offspring; whereas other delinquencies may lead to the ruin and unhappiness of entire families. I am of opinion that more youths have

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time I hold that, in certain circumstances, its study is necessary, (87) if not beneficial. "La meilleure barrière à placer devant une œuvre," observes M. OCTAVE UZANNE, (88) "c'est sa propre Bibliographie, qui, tout en indiquant, prévient.—La Bibliographie, peut, à elle seule, plutôt éteindre que vivifier les impérieux désirs des mauvaises lectures; elle désigne l'infamie tout en proclamant le châtiment; elle détaille et justie, (*sic*) mais elle flétrit et flagelle; elle enseigne les détours savants du labyrinthe, mais elle en conspue le Dédale; et, dans la concision froide et régulière de sa forme scientifique, elle est plus utile que nuisible, car elle ne s'adresse qu'aux esprits mûrs et cultivés dont le jugement est inattaquable."

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become criminals through reading of the deeds, real or fictitious, of murderers, pirates, highwaymen, forgers, burglars, prison-breakers, &c. than have ever developed into libertines from the persual of obscene novels.

87 The multitude and divergence of opinions on the subject may be urged as a *raison d'être* for the present study.

88 *Préface*, p. XI., to Idée sur les Romans.

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# CATENA LIBRORUM TACENDORUM.

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Plus corrompu que nous, le siècle n'aime pas
Qu'on se souvienne d'être un fils de la nature,
Et qu'on dise tout haut ce qu'il pense tout bas ;

Il veut qu'on soit poncif et qu'on chante les roses,
Les bois, les vingt printemps et les hivers moroses ;
Il faut rougir d'être homme et renier sa chair.

Ah, qui nous rendra l'âge où la grâce était nue ?
L'âpre splendeur du vrai rendait le beau plus cher,
Et la pudeur dormait, hérésie inconnue ;

Tous les bonheurs humains s'appelaient par leur nom,
Et nul n'aurait osé trouver leur culte immonde . . .
—" Tu vas châtrer ton art, et mentir "—Eh bien, non !

Le monde en rugira : nous méprisons le monde !

EDMOND HARANCOURT. **La Légende des Sexes**, p. 142.

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De **Polygamia, et Polybiria** Libri Tres. Avctore D.D.Didaco GARCIA DE TRASMIERA, Olim in maximo Sanctę Crucis Vallisoleti Museo Maiori Collegiale, Abbate, & Domino Hermedensi, Almæ Palentinæ Ecclesię Dignitate, & Canonico, & Sicilię Regni Apostolico Inquisitore á Consilijs Catholicę Maiestatis. Vbi *Non solum quæ ad Polygamiæ delictum pertinent verum etiam multa ad praxim Sanctissimi Tribunalis in omnibus materijs vtilia, & practicabilia tractantur.* Opvs Theologis, Iurisconsultis, Philosophis, Historiographis, vtile, gratum, & necessarium. Cvm Dvplici Indice, *Vnus est Capitum, & Quæstionum; Alter Rerum, & Verborum.* S.D. Illustris^mo et Rev^mo D.D. Fr. ANTONIO DE SOTOMAIOR, Archiepiscopo Damasci, in Regnis Hispaniarum Supremo, & Generali Fidei Inquisitori, á Confessionibus, & Consilio Status Regis Catholici Philippi IV. Magni, & Bullæ Sanctæ Cruciatæ Commissario Generali. Panhormi, Apud DECIUM CYRILLUM, M.DC.XXXVIII. *Cum Licentijs Necessarijs.*

4to.; size of letter-press 9⅝ by 5⅝ inches; pp. 352, with 58 unnumbered pages of titles, indices, &c.; double columns; title-



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page printed in black and red; there is also a well-executed, engraved title-page, measuring 10½ by 7¼ inches, and signed F.N.S., which I reproduce; and a printed bastard-title, as follows; *D.D. Didaci Garcia de Trasmiera, De Polygamia, et Polyviria Libri, III.*

The title of this volume might lead to the supposition that it was a work in which were examined such questions of conscience as have been discussed by Sanchez and other members of the Roman Catholic Church.* It is, however, nothing of the sort. In the three books which compose the volume legal and theological questions concerning Bigamy and Polygamy are argued in accordance with the teachings of the Bible, with ancient Christian theological law, and with the rules of the Inquisition. Some curious questions are examined at length, for instance: "An permittenda Bigamia, vel Biuiria, vbi ageretur de periculo extinctionis Generis Humani." (p. 46.) The work terminates with a subject which enters more particularly into this bibliography: "De Hermaphroditis, & mutantibus Sexum, qui antea coniugati erat an ad secundas nuptias possint transire viuēte priore coniuge veluti si mulier coniugata in virum prosilit possit licitè inire matrimoniū cum alia muliere." (p. 340). Some very important points upon this question are detailed in forty paragraphs.

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* See Centuria Librorum Absconditorum, pp. xxiv to xxx, and 62 to 111.

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CHRISTIANUS GOTTLIEB KOCH, SS. Theol. D. Facultatis Theologicæ in Academia Kiloniensi Assessor, Diœceseos Apenradensis Vice-Præpositus &c. **De Obscœnis Pontificiorum Decimis.** Flensburgi. Apud JOHANN. CHRISTIAN. SCHUMANNUM, Literis CHRISTOPHORI VOGELII. Anno 1707.

Small 8vo.; size of letter-press 5½ by 3 inches; pp. 48; monogram on title-page.

The author commences his curious little tract with a violent tirade, in the form of an address to the reader, against the Roman Catholic Clergy in general; after which, in 8 chapters, he particularises the obscenities and rapacities of popes, cardinals and priests. The treatise is of value, if only on account of the numerous citations and references that it contains, many of which are in German.

**De Crimine, et Pœna Stupri Tractatus Nobissimus** ex recentiorum rei criminalis interpretum scriptis Operosa artis methodo elaboratus Legali anatome diligentissimè sectus, atque erudito dicendi stylo digestus Judicibus, & Advocatis utilis æquè, ac delectabilis, quem *Serenissimo, & Clementissimo Principi* ANTONIO I. FARNESIO Duci Parmæ, Placentiæ, &c. D. D. D. BENEDICTUS JOSEPH TORRI Juris Consultus e Castronovo Caferoniano. Parmæ MDCCXXVIII. Ex Typographia JOSEPH PESCATORI, *Superiorum facultate.*

4to.; size of letter-press 9¾ by 6 inches; pp. 302, preceded

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by 8 unnumbered pages of title, dedication and *Index Argumentorum*, and followed by one unnumbered page of colophon; vignette on title-page.

This erudite treatise, especially valuable for the numerous references which it contains, and the ample *Index rerum* which is added to it, is divided into 61 *Argumenta*. The subject is handled in a systematic and exhaustive manner: "De stupro in Virgine, in Vidua, mulieris honestæ nec virginis, nec viduæ; De stupro sacrilego, incestuoso, perfidioso, præternaturali, semiadulterino, & sponsalitio, cum qualitate ruptus, violento, attentato;" &c.

THEODORI KRETSCHMANNI serenissimi dvcis saxo-coburg-salfeld. et serenissimi principis schwartzbvrgo-rvdolst. commissionvm secretarii, avlae et regiminis advocati **Commentatio Forensica de Stupro Voluntario.** Stvttgardiae MDCCLXXXXI.

4to.; size of letter-press 5⅝ by 4 inches; pp. CII ex title; two fancy lines on title-page.

This treatise, partly in Latin, partly in German, contains much curious information, and displays extensive reading. It treats of simple copulation as opposed to the same act with violence, and the subject is considered historically and legally. The work is divided into 4 sections, of which the following are the headings: "De Natvra Stvpri Volvntarii; Historia Criminis Stvpri Volvntarii; Jvs Principis circa Stvpri Poenas examinatvr; De Stvpri Volvntarii Jvdicio Civili."

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I. N. I. T. **Disputatio Inauguralis Juridica De Amore,** *Qvam* Jussu & Auctoritate Magnifici JCtorum Lipsiensium Ordinis, pro Licentia Doctorali conseqvendâ Publicæ placidæq; eruditorum disqvisitioni exponit Wilhelm Romanus, Lichtenst. *Ad d. 27. Februar.* Anno M DC LXVIII. Lipsiæ Typis Johannis Georgi.

4to.; size of letter-press 6⅛ by 4 inches; pp. 30 unnumbered, including title.

A legal dissertation of no great value, upon physical love in its relations with social laws and institutions. It is divided into 4 chapters, of which the headings are as follows: "De Etymologia, Homonymia, Synonymia, Definitione, Divisione & causis Amoris; De Probationibus & Præsumptionibus Amoris; De Effectu Amoris in Delictis; De Effectibus Civilibus."

**Historia Legis Scatiniae** antiqvorvm codicvm testimoniis emendandis illvstrandis passim distincta Avctore Ioh. Frid. Christio Halae Magdebvrgicae apvd Iohannem Christophorvm Krebsivm Im Durchgange des neuen Rath-Hauses neben der Post Ab O. R. CIↃ IↃ CC XXVII.

4to.; size of letter-press 5¼ by 4½ inches; pp. 27; wood cut of a tree bearing the publisher's monogram on the title-page.

A curious dissertation, under 35 headings, upon the Scantinian* law which punished Sodomy. From a legal and historipoint of view this little treatise is important.

* See Smith's Dict. of Greek and Roman Biography, vol. 3, p. 734.

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Q.D.B.V. **Disputatio Juridica De Incestu Contra Naturam,** Quam *Auspiciis Divini Numinis*, Præside Dn. MICHAELE RHODIO, JCto, & in Almâ hâc Professore Ordinario Meritissimo *Doctore & Promotore studiorum omni observantiæ cultu prosequendo*, Publice defendendam suscepit *Ad Diem III. Mart. An.* MDCCIII. FRIDERICUS WILHELMUS GROTE, Eques Lunæburg. Francofurti ad Viadrum, Literis CHRISTOPHORI ZEITLERI.

4to.; size of letter-press $6\frac{1}{4}$ by 4 inches; pp. 64, with II unnumbered pages of title, dedication, *Summaria* and *Errata*.

This pamphlet, written partly in Latin, and partly in German, consists of five chapters. It is an elaborate disquisition on Incest in every form, and embraces a vast number of examples taken from the Scriptures, and the history of the middle-ages.

IO. VOLKM. BECHMANNI, Hæreditarii in Ober-Tröbra, *JCti, S. Rom. Imp. Exempti, Comitis Palatini Cæsar. P.P. Cod. Juris Publici, &c. Famigeratissimi, Consiliarii Sax. Curiæ Provincialis, & Scabinatus Assessoris Gravissimi, Spectatissimi,* **Tractatio Juridica, De Coitu Damnato, Von Sündlichen Vermischungen;** *Olim Jenæ d. Jun.* MDCLXXXIV. *habita.* Halae Salicae, Ex Officina HENDELIANA, 1733.

4to.; size of letter-press 6 by $4\frac{1}{8}$ inches; pp. 40; monogram on title-page.

By *Coitu Damnato* the author understands every carnal conjunction of man and woman not sanctioned by marriage, and

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the pamphlet, which is divided in two parts, with further subdivisions of chapters and *positiones*, treats of the nature of these crimes, and of the different pains and penalties inflicted on their account.

**Tractatio Juridica De Sodomia Vera & Spuria Hermaphroditi Von ächter und unächter Sodomiterey eines Zwittern** Auctore JOHANNE HENRICO WOLFART J. U. L. & in Illustri Athenæo Hanoviensi Professore Publico. Francofurti ad Mœnum, *Apud*, JOH. FRID. FLEISCHER, MDCCXLII.

4to.; size of letter-press $6\frac{1}{2}$ by $5\frac{1}{4}$ inches; pp. 32.

This pamphlet consists of two parts. The first, in three sections, is a treatise, in Latin, at once clear and concise, upon Sodomy committed by Hermaphrodites of either sex with each other, or with ordinary men and women. For each point considered authorities are adduced, which renders the work, short as it is, valuable. The author, however, admits the hypothesis of a complete and perfect hermaphrodite, which is deemed an impossibility. Here are a few of the questions discussed: "Homo Sodomiam committere potest vel cum bruto, vel cum alio homine; Hermaphroditi sunt vel perfecti vel imperfecti, vel masculi vel fœminei; Sodomiæ Hermaphroditi masculi cum bestia, cum Mare non Hermaphrodito, cum Androgyno æque masculo, cum fæmina non Hermaphrodito, cum Hermaphrodito fœmeineo; Sodomia Hermaphroditi fœminei cum bestia, cum fœmina non Hermaphrodito, cum fœmineo,

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cum Mare non Hermaphrodito, cum masculo; Sodomio Hermaphroditi perfecti cum aliis hominibus, inter se. Concubitus naturalis Hermaphroditi masculi cum fœmina non Hermaphrodito, cum fœmineo, cum Mare non Hermaphrodito." Part 2. Rechtliches Bedencken *Semproniam* einen Zwitter, *pto. criminis Sodomiæ* betreffendt, is an abridged account in German, interspersed with Latin, of a scandal brought to light by a Beambte, a brother of the author, in 1740. A Hermaphrodite, named SEMPRONIA, 52 years of age, was found committing, or supposed to be committing acts of lewdness with a girl of 15 years in the Walloniſches Armen-Hauß in der Neuſtadt Hanau. I extract Wolfart's description of this phenomenon, Sempronia:

der habitus corporis iſt ſtark, quadratus, die Stimme wie eines Mannes. Es war kein vestigium eines Barths zu ſehen. Sie hat Brüſten wie sexus sequior. Die Vulva war natürlich äuſſerlich anzuſehen, ſehr haarich an deren linker Seithe außwendig wurde man gewahr einer Dickung der gröſſe einer länglichten *(sic)* Baum-Nuß. An beyden Beinen waren viele Varices oder Ader-Kröpf . . . Incavitate *(sic)* vulvæ zeigte ſich ein Membrum virile ungefehr ſo dick als bey einer Manns Perſon von mittelmäßiger Größe 17. biß 18. Jahr alt. Das Membrum gieng nicht extra vulvam, hatte einen Kopff wie bey Manns Perſonen, nnd dieſer eine Oeffnung. Der Urin gieng nicht aus gedachter Oeffnung ſondern aus der Vulva. Das Membrum war situirt, wo die Clitoris bey Weibs-Perſonen zu finden. In der lincken Seite des labii sinistri vulvæ unter dem Membro war etwas in der gröſe einer mittel gattung welſchen Nuß zu fühlen, auf der rechten Seite aber iſt nichts dergleichen zu finden geweſen.

In furtherance of his theory of a perfect hermaphrodite, Wolfart supplies Sempronia with a pair of testicles, which upon closer inspection, and as will be seen hereafter, she was devoid of. Wolfart's tract gave great umbrage to the doctor who had

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examined Sempronia, and he issued the following macaronic pamphlet in refutation of his assertions:

**Gründliche Wiederlegung** Eines Ungegründeten angebrachten Facti, Mutilati Responsi, Irrigen und nichtigen Decisi Welches unter dem Titulo De Sodomia &c. Vor einiger Zeit in den Druck gegeben worden, Der Ehr und Wahrheit-liebenden Welt vor Augen gestellet, Von Friederich Christian Cregut, Med. Doct. Hochfürstlich-Hessen-Hanauischen Rath, Leib-und Hoff-Medico, Philosophiæ und der Artzeney Prof. Publ. beyder Städten Hanau, wie auch der Abtey zu Seeligenstadt Physico, und des Heiligen Römischen Reichs Acad. Nat. Curios. Mitglied, Marcellus genant. Samt Beyl. Nro. I. II. III. IV. V. VI. VII. VIII. IX. X. XI. Franckfurt am Mayn, Bey Stoks seel. Erben und Schilling. MDCCXLIII.

4to.; size of letter-press 6⅝ by 5⅛ inches; pp. 64. Dr. Cregut treats his adversary with the greatest acrimony; says "daß der Herr Prof. mich publice habe prostituiren mithin in höchstem Grad *offendi*ren wollen"; expresses his astonishment that Wolfart, a teacher of youth, should publish a book upon such a subject; finds fault with his authorities; adds others; and, in correction of his description of Sempronia, gives a long account of his own personal examination of her, from which I extract the following passage in supplement to that above cited:



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Die Sach verhält ſich wie folgt: Als die Sempronia in meiner Gegenwart ſtehend ihre Brüſte und Partes genitales zeigen müſſen, ſo hat ſich kein Membrum dazumahl (das heißt anfänglich) gezeiget, nachdem ich aber wahrgenommen, daß ſich die Perſon ungemein geſchämet, ſo habe ſie aus Mitleyden abtretten laſſen, und darauf der gedachten Heb-Amme befohlen mit ihr in ein ander Zimmer zu gehen, die Semproniam auf dem Bett liegende accurater als ſtehend geſchehen können zu beſichtigen, ihr den s. v. Urinam abſchlagen zu laſſen, da die Heb-Amme zuerſt das Membrum geſehen, wie ſie nemlich die labia sinus pudoris von einander gethan, und hat es ſich dergeſtalt befunden, . . . . . Als die Frau DE VILLERME das Membrum wahrgenommen, ſo hat ſie zu der Sempronia geſagt, comment mal'heureuse vous changerez bientost vos habits de Femme en habits d'homme: . . . . . Worüber die Sempronia ſich gewaltig entſetzet, und die Heb-Amme inſtändig gebetten ſie doch nicht zu verrathen. (He affirms absolutely) daß keine Testiculi observirt worden ſeynd. . . . Wann man aber die Patres Conscriptos in Arte Medica, die ex professo de Hermaphroditis geſchrieben, wird gehöret haben, ſo wird| ſich die Sach bald gründlich decidiren laſſen. Es ſagen dieſelbe einhellig, daß eine Hermaphrodita Fœmina ſeye, bey welcher præter vulvam naturaliter & recte constitutam aut conformatam, circa os pectinis auch eine Carnea Substantia ad Membri virilis similitudinem aber N.B. sine scroto und testiculis observiret werde. Testibus, C. BAUHINO lib. I. de Hermaphroditis Cap. 4. de eorum differentiis, pag. 34. LIEBAULTIO lib. 3. morb. muliebr. Cap. 18. A REIES in Elys. jucund. quæst. CAMPO, quæst. 48. §. 14. SCHURIGIO in Spermatologiæ Historico-Medicæ* Cap. 13. §. 6. TEICHMEYERO in Instit. Medic. Forensis Cap. 14. §. 2.

It appears that the two professors had been in litigation with each other since nine years, which accounts, no doubt, for the bitterness of Dr. Cregut's animadversions. The last 38 pages of his book are in great part occupied with explanation and vindication of his conduct in this matter, with which we need not here

* Vide **Centuria Librorum Absconditorum**, p. 1.

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trouble ourselves. The Gründliche Wiederlegung is throughout a clever and closely reasoned piece of argumentation, and may be recommended for perusal to those curious in literary quarrels.

Concerning J. H. WOLFART little seems to be known, nor am I aware that he wrote any other works than the treatise above noticed. He was probably the son of Dr. Peter Wolfart, of Hanau, traveller, and author of several works.

FRIEDERICH CHRISTIAN CREGUT, of French extraction, was born at Hanau, Feb. 13, 1675; and died in 1758. He took his degree at Basle in 1696; and wrote several medical works.*

HERMANNI NOORDKERK **De Matrimoniis**, Ob turpe Facinus, quod Peccatum Sodomiticum vocant, Jure Solvendis, Dissertatio. Amstelædami, Apud JANSSONIO-WAESBERGIOS. M. D. CC.XXXIII.

Small 8vo.; size of paper $6\frac{1}{2}$ by $4\frac{1}{4}$, of letter-press $5\frac{1}{4}$ by $2\frac{13}{16}$ inches; pp. 116, with 12 unnumbered pages of title, dedication (to nine gentlemen), and preface; fleuron of a basket of flowers on the title-page.

The work is divided into five chapters, of which the contents are briefly as follows: Chapt. 1. The author examines, in 13 paragraphs, the ancient laws, and those of the middle ages, and

*See Biographie Médicale, Panckoucke; Biographie Universelle, Michaud; Nouvelle Biographie Générale, Hoefer.

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concludes that the law can never embrace all cases. Chapt. 2. Whether the act of sodomy is a sufficient cause for divorce, considered in twelve paragraphs. Chapt. 3. The ten paragraphs are devoted to the consideration of the effect which might be produced by the commission of sodomy before the solemnisation of marriage. Chapt. 4. Is the absence or flight of the person suspected of sodomy sufficient cause for divorce? Seven paragraphs. Chapt. 5. In 1733 the Dutch government had condemned those persons who were accused of sodomy and who had taken to flight. Can such fugitives be legally divorced? Eight paragraphs. The treatise has little or no value at present, but is nevertheless remarkable on account of the references and quotations, a few of which are in Dutch.

**Dissvrsvs Historico-Ivridicvs De Die ac Nocte Nvptiali, Von dem Hochzeit-Tage, Und der Braut-Nacht,** pvblici jvris factvs a CONRAD. PHILIP. HOFFMANNO, J. U. D. Regiomonti et Lipsiæ, Impensis JOH. PHILIPPI HAASII, clɔ lɔ ccxx.

4to.; pp. 88; monogram on title-page.

The enumeration of the chapter-headings will suffice to give an idea of the scope and purpose of this short treatise:

"De Die Nuptiali. Caput I. De Temporis Spatio, Sponsalia & Nuptias intercedente. II. De Temporibus Nuptiis celebrandis vetitis atque permissis. III. De Temporibus notabilioribus

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circa ipsas Diei Nuptialis Solennitates diversas apud gentes conspicuis. IV. De singulari Desponsatorum privilegio."

"De Nocte Nuptiali. Caput I. Generalia quædam ac Solennia Noctis Nuptialis, inprimis circa devirginationem sistens. II. De Jure circa præreptam Virginitatem & num Virginitatis dentur notæ? III. De Tempore quo Debitum Conjugale præstandum."

CONRADI PHILIPPI HOFFMANNI J. V. D. in Acad. Regiom. **Schediasma De Ætate Juveníli, Contrahendis Sponsalíbvs ac Matrímoníis Idonea.** Sive **Von Junger Leute Heyrathen.** Ut & de Annis, qvibvs qvis sub Poena Matrimonivm inire tenetvr, sive Von Beſtafung unterlaſſenen Heyrathen. Regiomonti et Lipsiæ. Impensis FRANCISCI BORTOLETTI. 1743.

4to; size of letter-press 6¼ by 4⅜ inches; pp. 96.

A very learned but exceedingly tedious historical treatise upon the age at which marriage should be contracted. It is divided into two *membri*, with seven chapters. and is much interlarded with German.

I have not been able to obtain any particulars of the life of C. P. Hoffmann, or to discover whether he wrote other works than the two noticed above. His name, strange to say, does not appear in the new Allgemeine Deutſche Biographie.

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**Dissertatio Jurídica De Frigusculo Von Kalt-Sinniger Liebe,** *Quam* præside PETRO MULLERO U. J. D. & Prof. Publ. *ad d. Mart.* In JCtorum Auditorio *publicè ventilandam proponit* Autor JOHANN GEORG Brem, Altenburg. Misnic. Jenæ, Typis GOLLNERIANIS, Anno 1678.

4to.; size of letter-press 6 by $4\frac{1}{4}$ inches; 40 unnumbered pages, including title.

In five chapters are considered the various causes of coldness, dissensions and quarrels between married people. The book is written partly in Latin and partly in German, and is not important.

J. J. JOHANNIS. GEORGII. SIMONIS. J.U.D. **Brevis. Delineatio. Impotentiæ. Conjugalis.** diu. hactenus. desiderata. nunc. vero. denuo. revisa. et. in. lucem. edita. Jenæ. A. O. R. M.DC.LXXII. Typis. SAMUELIS. ADOLPHI. MÜLLERI.

4to.; size of letter-press 6 by $3\frac{3}{4}$ inches; 122 unnumbered pages including title. I have before me another edition, of which the title-page, printed in red and black, reads as above, with the exception of "Johan." for "Johannis," the omission of the full points, and after the word "et" the following alteration: *opposita spuriis exemplaribus quæ vulgo circumferuntur cvm indice locvpleto editio qvarta Jenæ, Impensis* JOH. VOCKMAR MARGGRAF. 1718. 4to.; size of letter-press $6\frac{3}{8}$ by $4\frac{1}{2}$ inches;

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pp. 162, with 36 unnumbered pages of title, preface, and *Index Rerum;* contents as in the edition of 1672, with the omission of *Typographus Lectori* on the verso of the title-page, and the addition of the index as above noted.

This is a dissertation of importance and erudition; it is divided into ten chapters, and treats of impotency, its various kinds and causes; of sodomy and the different ways of punishing that crime; of corpse-profanation; of hermaphrodites; of eunuchs; of *incubi*, *succubæ* and witches; of divorce on account of impotency; and of other hindrances to marriage, which the author designates "Impotentiæ fictæ." Numerous references are given, and instances, several in German, adduced.

**Eunuchi Conjugium Die Kapaunen-Heyrath,** Hoc est Scripta & Judicia varia De Conjugio inter Evnuchum & Virginem Juvenculam Anno M. DC. LXVI. contracto, t.t. a quibusdam Supremis Theologorum Collegiis petita, postea hinc inde collecta ab HIERONYMO DELPHINO, C.P. Halæ, Recusa Anno 1697.

Square 4to.; pp. 159, preceded by title 1 page, *Epistola* 4 pp., *Catologus* 2 pp., all unnumbered, in all 166 pages.

Brunet* notes the book as "singulier et peu commun," and gives only two editions of Jena 1730, 1737; Leber,† and after

* **Manuel du Libraire,** Vol. 2. col. 579.

† **Catalogue,** art. 800.

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him Gay,* gives an edition Halæ 1685 ("curieux"), which must be taken, if it exists, as the original edition; however the *Epistola Amici ad Amicum* in the editions before me is dated January, 1685; and it is just possible that Leber may have noted this date in lieu of that on the title-page. In a Catalogue of Messrs. Trübner & Co., 1874, p. 13, an *imperfect* copy of the 1697 edition was offered at £2 2*s.*; it is there said to be "more full than the subsequent impressions of Jena in 1730 and 1737." This is possible, as it contains seven pages more than they do. I have copies of both the editions of Jena before me: they have both title-pages printed in red and black; both are published by FRANCISCUS BORTOLETTI; and both are styled "editio novissima summa fide emendata;" although the types in which they are printed vary, and the title-pages are not identical, that of 1737 having a monogram, which the edition of 1730 has not; the text is word for word, and page by page the same, and both have 152 numbered, and 7 unnumbered pages; size of letter-press, edit. 1730 6 by $4\frac{1}{8}$, 1737 6 by $4\frac{3}{8}$ inches.

This very curious book is partly in Latin and partly in German. It begins with: Urthels-Frage an das Consistorivm zu Leipzig pp. 1 to 13; then Des Consistorii zu Leipzig Beantwortung pp. 13 to 14; after which follow the various judgments, some in German, some in Latin, in the matter of the marriage of

* Bibliographie, 1871, vol. 3, p. 244.

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BARTHOLOMÆUS DE SORLISI and DOROTHY ELIZABETH LICHTWARIA, which union was eventually officially dissolved.

I extract a few of the most remarkable opinions and arguments:

Eunuchi et Spadones qui utroque teste carent, ad matrimonium contrahendum inhabiles sunt, quia vero semine sunt destituti, sicut constet ex motu proprio SIXTI V.

Opinantur tamen aliqui Eunuchum posse contrahere matrimonium, alii negant. Quod si Eunuchus, vel potius Spado cum muliere quidem coïre posset, prout tradunt tales castratos posse, nihilominùs actus ille in matrimonio vero probrosus redditur, tùm vitiatur quidem fœmina.

E contrà Eunuchi tales, quibus soli abscissi sunt testes, acrius et ardentius inflammati libidine sunt, et ad concubitum impatientissimi, quia quum pruritus exurgit, non possunt alleviari seminis emissione, et fatigatio solummodo solvit eorum æstum libidinis. Adeo ut quia non possunt concupiscentiæ suæ satisfacere, dentibus utantur, et ardentem in carne concubitùs rabiem morsibus indicent. Tales congressus et commixtio illa tantum abest ut libidinem extinguat, ut pruritum potiùs in fœminâ accendat.

PAULUS in Ethnicos gravissime detonat quod naturalem fœminæ usum relinquentes, usum illius, qui est contra naturam, assumpserint. Non potest ergò non Pauli gravissima reprehensio ad illum fœminæ abusum lascivum et procacem in Eunuchis illis extendi. In Eunuchi autem congressu, pruritus juvenculæ acriùs accenditur, et per copulam carnalem fortiùs exsuscitatur. Hæc copulatio cum Spadone libidinem accendit, sopitum ignem excitat, et omnem impuritatem fovet. Mulierum frictricium quæ τριβάτες dicebantur, horrenda libido et turpitudo fuit, nonnè justè abominamur eam libidinem quæ ab illâ sola membri, quo exercetur, differentiâ distinguitur? Attamen Paulus dicit: propter fornicationem suam, suam quisque uxorem habeat, non! propter liberorum procreationem. Orbe omni repleto, hæc propagatio filiorum nunc jam non habet illam necessitatem, undè mulieres accendeban-



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tur non pietate pariendi, sed cupiditate concumbendi. Quando conjuges, carnalis voluptatis explendæ victi, concumbunt, ignoscitur in comparatione pejoris culpæ, ergo cum junguntur puella et spado, conjugium est. Consensus cohabitandi, et individuam vitæ consuetudinem retinendi interveniens, eos conjuges fecit.

Basilius Magnus, in libro de vera virginitate, non procul a fine dicit: quotidie videamus eos qui non habent genitalia, majoris petulantiæ fieri, atque omnibus postpositis pudoris et verecundiæ frœnis, in obscœnam prorumpere vilitatem flagitiorum, confessione vulgatâ. Verum ista quidem de hiș qui unā cum testibus, genitalia quoque absciderunt. Nam qui ad virilitatis annos, cum genitalibus jam per ætatem ad coïtum idoneis pervecti, solos postea testes abscindunt (Spadones), eos aïunt acrius atque ardentius inflammari libidine, et ad concubitum impatientissime ferri. Neque id solum, verum tuto jam, ut sibi videtur, violare quascumque potuerint. In libro Ecclesiastico (c 30 v 21) adhibetur hæc similitudo: videns oculis atque ingemiscens, quasi Spado cum tenet eam in sinu suo, complexam inter brachia, et suspirans. Si autem soli testiculi abscissi fuerint, non auferuntur desideria, imo sunt valdè magna, etiam si non tolluntur omnes actus. Possunt facere commixionem Sexuum, sed non commixionem seminum. Ideo Castrati quibus virga manet, fortes tentationes patiuntur quas non expolent, sed possunt deflorare quamcunque mulierem, nullam tamen impregnare. Si homo habeat virgam (Glossa in Decretal) arrectam, sive resolvat sperma, sive non, est ibi matrimonium; nam talis satisfacit mulieri, sicut mulier satisfacit viro, sive resolvat, sive non. Nec requiritur quod semper in matrimonio sit filiorum procreatio, quia sufficit quod non evitet prolem.

Ad verbum *Spado*, Suidas scripsit: "Licet autem videre Magnatum ædes refertas hujus modi monstris, faciem portentosa forma præditam habentibus, et fracto gressu incedentibus, et delicate loquentibus, ac indecore Meretricularum instar, huc et illuc caput circumagunt quassantes; et intemperanter et impudenter rident, insaniam manifestam præ se ferentes. Unde cum viris quidam ut mulieres molliter cubantes, et effœminati corrumpuntur.

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Cum mulieribus verò ut custodes simul et temperantiæ scilicet exempla, dormientes, impudenter et sine rubore turpia facinora faciunt. Ipsi quoque miseras mulierculas et exagitatas peccatis contaminant et graviter lædunt, tanquam rabiosi canes."

Quidam Doctores (GERHARD, de conjugio § 660, et alii) contendunt Spadones posse matrimonium contrahere quia utraque persona ad cohabitandum et carnaliter consuescendum habilis et idonea est. Mus enim, licet sit exsectus, congredi tamen, atque semen, quamvis aquosum et ad prolificandum non satis elaboratum, emittere valet. Adeoque non quoad generationis actum, sed tantummodò quoad generationis effectum, impotens factus est. Veræ autem impotentiæ nomine intelligitur ea quæ congressum conjugalem penitus impedit, non ea quæ generationis duntaxat effectum intervertit.

Conjugium est libidinis remedium et scortationis evitatio (1 Cor. 7. v. 2) hunc finem nuptæ Spadonum assequuntur: in utroque sexu est caro, igitur etiam in eis est ardor incitans ad coïtum. Eunuchus igitur ad coëundum stimulatus et potens, ac sese continere non valens; propter restinguendas flammas carnis et evitandas vagas libidines, ad quas aliàs fortè raperetur, matrimonium contrahere potest.

Objicitur autem talem congressum non extinguere in fœminâ ardorem libidinis, sed potius accendere et perpetuò fovere. At unde hoc probatur? Objicitur porrò hujus modi congressum esse abusum et profanationem sancti ordinis. Sed quid fiet textibus Paulinis qui sine conditione et requisitione procreationis seu generationis liberorum, indefinitè suadet congressum seu copulam carnalem, si non sint continentiæ dono præditi, et propter evitanda stupra. Qui igitur conjugii remedio utuntur ad restinguendum carnis æstum, et ad fugiendum peccatum vagæ et promiscuæ libidinis, atque impuræ pollutionis, per Paulum commendato, conjugii profanatio et abusus illis imputari nequit.

Objicitur denuò superesse alia ustionum remedia physico-medica, preces, jejunia, &c. Sed Apostolus illis qui uruntur, non præscribit excercitia precum, jejuniorum et laborum, sed vult eos nubere.

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Objicitur quoque oraculum Paulinum (1 Cor. 6. v. 9) in quo τοὺς μαλάκους damnat et ab hæreditate Regni Cœlestis disertè excludit. Resp. μαλακοὶ apud Paulum esse masturbatores, venerea extra vas exercentes, et semen extra conjugium profundentes, quod ne quicquam in nuptos nostros Spadones, maritalem in modum se cognoscentes, ingeritur.

Commixtio Spadonis cum juvencula, veram satisfactionem dare potest per introductionem veretri.

Cur tantum eunuchos habeat tua Gellia, quæris,
Pannice? Vult futui Gellia, non parere.
MARTIAL. Epigr. lib. vi., 67.

**De Sodomia Tractatus** in quo exponitur doctrina nova de Sodomia Fœminarum a Tribadismo distincta *Auctore* R. P. SINISTRARI DE AREMO Ordinis Minorum Observantiæ Reformatorum Parisiis Apud ISIDORUM LISEUX Rue Bonaparte, n°2 1879

12mo. (counts 6); size of vol. 6 by $3\frac{3}{4}$, of letter-press $4\frac{1}{8}$ by $2\frac{1}{4}$ inches; pp. xii and 89: title-page printed in red and black, with editor's vignette; price 5 francs.

This little volume is extracted from Sinistrari's great work: **De Delictis et Poenis,** *Romæ, 1754, in-fol., seconde édition, approuvée,* and, as the editor observes in his *Avertissement,* "contient à lui seul plus de faits piquants, plus de hardis aperçus qu'il n'en faudrait pour faire la fortune d'un gros volume." In his treatise Sinistrari mentions the casuists who had already discussed the same points; but few of them have pushed their investiga-

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tions so far, or reasoned so closely as he has done.* An extract of a few headings in the *Summaria* will suffice to show how curious and scabrous are the questions which he has undertaken to elucidate:

"Sodomia exercita, cum conjuncto in gradu, ad matrimonium prohibito, an mutet speciem?; Sodomia juxta aliquos inventa a fœminis; Sodomia datur propria inter fœminas; non tamen active possibilis in omnibus fœminis; Clytoris, membrum fœminarum, quibus vasis constet; Clytoris in juventute potest erumpere; Fœminæ, quæ dicuntur esse mutatas in mares, et filios generasse, fuerunt Hermaphroditæ; Fœminæ, præditæ clytoride, Sodomiam possunt exercere; Confirmatur, fœminam cum utroque sexu sodomiam committere; Quandonam fœminæ solam mollitiem, et quando veram Sodomiam exerceant; Si in fœmina appareat clytoris, præsumptio est contra eam, ut eo delinquerit."

After the discussion of the above questions, and several other almost equally subtle topics, follow *Probatio* and *Pœnæ*, the book being written, be it remembered, for the use of priests in the confessional. I venture, in conclusion, to cite one of Sinistrari's illustrations:

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* Many of these writers will be found enumerated at p. xxiv. of the Centuria Librorum Absconditorum.

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Habui a Confessario fide dignissimo, sibi occurrisse casum in confessione, in quo Mulier quædam nobilis ephebum quemdam, quæ pro acersecome domi retinebat, habuit in deliciis, ipsumque præpostere cognoscebat, et enixissime deperibat; mulierque talis, quæ tres filios viro pepererat, viri congressum aversabatur, libidinemque suam exercebat cum puero illo, circum circa duodecenni; crediditque Confessarius ille, talem Mulierem fuisse Androgynam, prout mihi dixit: non enim sciebat ille doctrinam de clytoride quam hucusque tradidimus. (p. 21.)

Sinistrari's remarkable work, **De Demonialitate**, with its French translation, I have already noticed elsewhere;* it has since been put into English by Mr. TURNEY, of Paris, and published as follows:

**Demoniality**, or Incubi and Succubi A Treatise *wherein is shown that there are in existence on earth rational creatures besides man, endowed like him with a body and a soul. that are born and die like him, redeemed by our Lord Jesus-Christ, and capable of receiving salvation or damnation*, By the Rev. Father SINISTRARI of Ameno (17th century) *Published from the original Latin manuscript discovered in London in the year* 1872, *and translated into French by* ISIDORE LISEUX Now first translated into English With the Latin Text. Paris *Isidore* LISEUX, 2, *Rue Bonaparte*, 1879.

12mo. (counts 6); size of volume $6\frac{3}{4}$ by $4\frac{1}{4}$, of letter-press $4\frac{1}{8}$ by $2\frac{3}{8}$ inches; pp. xvi and 251; publisher's vignette on title-page; price 10*s.* 6*d.*

* **Centuria Librorum Absconditorum**, p. 77.

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**Tractatio Jvridica qva qvod melivs sit Virginem dvcere qvam Vidvam Daß es beſſer ſey eine Jungfer zu heyrathen als eine Wittwe,** plenivs examinat, ex variisqve jvris effectibvs svccincte et lvcvlenter commonstrat, juxta atqve **De Virgine Florentina** sive Pandectis Florentinis qvædam corollarii loco adiicit CHRISTIANVS VLRICVS GRVPEN Harbvrgensis. Jenæ, apvd WERTHERVM. Anno M DCC XIV.

Small 4to; pp. 56, preceded by 4 unnumbered pages of title and dedication, and followed by a folding sheet of *Specimen*; monogram of publisher on title-page; no headings; numbering in the middle, not in the corner of the pages. The volume contains a dedicatory epistle, dated "Jenæ 18. Martii Anno 1714," to Io. CHRISTOPH. LVDEMANNO, 4 chapters, 2 poems, *Corollaria de Virgine Florentina*, and *Specimen ex Pandectis Iustiniani Florentinis*. There is an earlier edition of 1712, which I presume to be the *editio princeps*; I have not seen it, but suppose it may have been privately printed as a wedding gift.

I have before me two other editions, both in quarto, and in both of which the author's name heads the title-page, which then reads **De Virgine prae Vidva dvcenda,** *&c.*; they are *Editio Secvnda, Mvlto Avctior, Lemgoriæ, Typis et Svmptibvs* HENRICI WILHELMI MEYERI, *Aulae Lippiac. Typograph. 1716*, pp. 68, and folding page; and *Editio Tertia, Mvlto Avctior, 1740*, publisher and place of publication identical, pp. 62 ex title.

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The second and third editions contain the same matter, the one as the other, except that in the latter the introductory epistle and the folding page of *Specimen* are omitted. In them *Argumenta* are added to the introduction, and to the chapters, and much new matter is interwoven with the text of the four chapters and of the *Corollaria*. The paper of the second edition is good, whilst that of the third is bad. The edition of 1716, the letter-press of which measures $6\frac{1}{2}$ by 4 inches, is the most desirable. There is yet an edition of 1720 mentioned by bibliographers,* but I have never seen it, and am in doubt as to its existence, as the issue of 1716 is called the *second*, and that of 1740 the *third* edition.

This little treatise, one of the earliest productions of Grupen's prolific pen, appears to have been composed on the occasion of the nuptials of the author's sister with one Ludemann, as I gather from the dedication, which dated March 18, 1714, opens thus: "*Sic præsens tractatio nostra*, Cl. LVDEMANNE, *quam anno abhinc & semestri nuptiarum solennia cum sorore celebraturus beneuole suscepisti, postea quam auctior prodiit & plenior, suo iure ad Te redit, Tibique ex antiqua Prætoris formula*, Dari, Dicari, & Addici, *postulat.*" &c. If one of the least known, it is not the least curious of the author's numerous writings, and though not so erudite as some of his maturer works,

* Allgemeines Gelehrten-Lexicon, Fortsetzung:

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such as **De Arore Theotisca,*** it does not altogether merit the oblivion into which it has fallen; it is in any case a literary curiosity, treating of a subject not often handled. Its purpose is sufficiently set forth on the title-page, and it will be sufficient for me to add the chapter-headings: "I. *Varias variorum sententias exhibens;* II. *Nostram sententiam proponens, & vlterius declarans;* III. *Quo nostra sententia probatur, potissimumque ex variis iuris effectibus commonstratur;* IV. *Quo dissentientium argumenta succincte conuellantur.*" A couple of rhymed proverbs, introduced by Grupen, may perhaps be reproduced:

Ein altes Weib, ein junger Mann,
Eine harte Nuß, ein ſtumpffer Zahn,
Zuſammen ſich nicht reimen wohl,
Seines gleichen ein jeder nehmen ſol.

Wer Wittwen nimmt, Kalbaunen friſſt,
Denckt nicht, was drinn geweſen iſt.

I have elsewhere attempted a brief outline of Grupen's career,† since which his laborious life has been more fully treated by Herrn F. FRENSDORFF,‡ who, while granting Grupen extensive reading and great erudition, denies him critica acu-

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* † **Index Librorum Prohibitorum**, pp. 161, 164.

‡ **Allgemeine Deutſche Biographie**, where will be found a list of other works in which Grupen is mentioned.



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men and clearness of style, and, in a sentence as roundabout as any one ever penned by Grupen himself, complains of his verbose digressions. Herr Frensdorff omits from his list of Grupen's works the *Tractatio* under notice.

**Jus Primae Noctis.** Eine geschichtliche Untersuchung. Von Dr. KARL SCHMIDT, Oberlandesgerichtsrath zu Colmar i. E. Freiburg im Breisgau. HERDER'sche Verlagshandlung. 1881. Zweigniederlassungen in *Strassburg*, *München* und *St. Louis*, Mo.

8vo.; size of paper 9¼ by 6, of letter-press 7⅛ by 4⅛ inches; pp. xliii and 397; printed throughout in Roman type. The volume contains a list of over six hundred authorities (31 pages), arranged alphabetically, and an alphabetical index.

No one will again touch this somewhat vexed and hackneyed question without having recourse to the work of Dr. SCHMIDT, which is by far the most thorough and exhaustive treatise that I have seen—compiled, as its author affirms, after having consulted about 600 printed books and 500 different documents, and after having obtained information from 30 to 40 men who had studied the subject. Dr. Schmidt's plan is simple, honest, and somewhat novel. In his *Vorrede* he enumerates the living authors, who hold that the custom in question existed, from whom he consequently differs, and addresses to them "die dringende Bitte um strenge

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Prüfung der beiderseitigen Ansichten, unter Berücksichtigung der in diesem Buch mitgetheilten Quellen, soweit dieselben ihren bisher unbekannt waren." He then considers the subject in all its bearings and ramifications, not confining himself to Europe or to feudalism, but extending his enquiries to every part of the world in which the practice has prevailed of having newly-married women deflowered by others than their husbands, whether by priest, lord, or stranger. In foot-notes Dr. Schmidt furnishes extracts in the original from the authorities he is handling, and concludes each chapter with remarks of his own, generally refuting, or at least throwing doubt upon the statements adduced. As may be easily supposed, these citations contain many interesting and exceedingly curious passages. Already have I had occasion to mention some of the books which Dr. Schmidt passes in review.* Without offering an opinion whether the truth lies with Dr. Schmidt, or with those writers from whom he differs, I shall content myself with quoting, in conclusion, the summary with which the *Jus Primae Noctis* closes:

Nach den bisherigen Ermittlungen ist anzunehmen, dass die Sage von einem jus primae noctis in der heute bekannten Bedeutung dieses Ausdrucks sich gegen Ausgang des fünfzehnten oder Anfang des sechzehnten Jahrhunderts ausgebildet hat.

Zur Entwicklung dieser modernen Sage kann gedient haben: erstens die Verbreitung älterer Sagen über einige Tyrannen des Alterthums, die ihre

* Index Librorum Prohibitorum, pp. 161, 164, 173.

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Gewaltthätigkeiten bis zu einer gewohnheitsmässigen Schändung der Bräute ausdehnten, dafür jedoch die gerechte Strafe fanden; zweitens die Verbreitung der Reiseberichte über einige Völkerschaften verschiedener Welttheile, von von *(sic)* denen man erzählte, dass ihre Jungfrauen vor oder bei der Heirath einem Priester zur Defloration übergeben oder dem Häuptling zur vorgängigen Geschlechtsgemeinschaft angeboten würden; drittens die Unkenntniss über die geschichtliche Entwicklung derjenigen Hörigkeitsverhältnisse, aus denen das Recht der Grundherren auf Heirathsabgaben der Hörigen entstanden war. (Vgl. Raepsaet 3. Aufl. S. 6, 7, 34, 35, 37, 38.)

Die seit dem sechzehnten Jahrhundert verbreitete Vorstellung, das jus primae noctis habe in alten heidnischen Zeiten bestanden und sei in christlicher Zeit abgelöst worden, verwandelte sich allmählich in die Lehre, dass jenes empörende Recht im christlichen Mittelalter in den meisten oder in allen europäischen Ländern geherrscht habe. Insofern, als diese Lehre, ohne eine ernstliche Prüfung der Beweisgründe, von modernen Gelehrten festgehalten und verbreitet wird, kennzeichnet sich dieselbe als ein gelehrter Aberglaube.

An authority strangely omitted by Dr. Schmidt—I say strangely, because of the same opinion as himself—is M. Th. Leuridan, who in the **Mémoires de la Société des Sciences, &c., de Lille,** 1871, 3e série, ixe année, considers it a "monstrueux mensonge que le seigneur avait le droit de prendre en tribut, la première nuit des noces, l'honneur de ses sujettes qui se mariaient dans son domaine. Nous serions tous issus d'une suite plus ou moins continue de bâtards, et chacun de nous aurait à rougir du déshonneur forcé de l'une de ses bisaïeules." A hundred copies of this article were struck off separately for private distribution, one of which entitled: **Le Droit du**

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**Seigneur dans la Chatellenie de Lille** *Par M.* TH. LEURIDAN, pp. 23, is now before me; it contains some instances and arguments valuable for the controversy.

Before quitting the subject I may perhaps note that in 1877, M. J. LEMONNYER, of Rouen, reprinted the work of M. J. J. RAEPSAET, **Recherches sur l'Origine et la Nature des Droits** *&c.*, very elegantly, in small 4to., pp. 60, title-page in red and black, head and tail pieces, and the title-page and text ruled with red lines; issue 352 copies.

**Tractatus Moralis De Naturali Pudore & dignitate hominis** in quo agitur, De Incestu, Scortatione, Voto Cælibatus, Conjugio, Adulterio, Polygamia & Divortiis, &c: Auctore L. V. VELTHUYSEN. Ultrajectino. Trajecti ad Rhenum, Ex officinâ Typographicâ RUDOLPHI À ZYLL, Anno clɔ lɔ c LXXVI.

4to.; size of letter-press 6¼ by 4 inches; pp. 146 with 8 unnumbered pages of title and preface; vignette on title-page representing Minerva seated under a tree, with motto: "Pax artivm altrix Minerva traiectina;" clearly printed on good paper.

Concerning this volume little need be added to what is indicated on the title-page; it is a moral treatise upon the subjects in question from a Scriptural point of view chiefly; no authorities are cited, nor instances adduced; it is written in Latin throughout.

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**Dissertatio Iuridica De Mitigatione Poenae in Crimein Sodomiae, Von Milderung der Strafe beym Laster der Sodomiterey;** quam praeside D. CHRISTIANO FRIDERICO GRAEVEN, Consil. Reg. Avl. et Prof. Ivr. Pvbl. Ord. D. II. Novembr. An. M DCC XXXIX. H. L. Q. C. pvblicae disqvisitione svbmittit FRIDERICVS AVGVSTVS BROWN, Brandenb. March. Francof. ad Viadrvm, Rec. Litteris HUBNERIANIS An. O. R. M DCC L.

4to.; size of volume 8⅝ by 7⅛, of letter-press 6¼ by 4 inches; pp. 32; a fleuron, two single lines, and a double line on title-page; clear type, but spongy paper. It must be owned that very strange and scabrous subjects were frequently selected during the last century in German universities for inaugural addresses and public discussion; nor is the disquisition now before me one of the least remarkable of the several which I have already noticed. The treatment is entirely legal, but the matter is very closely gone into, and the comparative gravity of offences, such as sodomy, or simple masturbation, or connexion with animals, is minutely argued. Legal authorities are freely referred to, which adds a value to the treatise, and a couple of crimes committed at Frankfort in 1730 and 1734, with the consequent judgments, are adduced in German.

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**Tractatio qua Lupanaria,** vulgo **Huren-Häuser,** ex principiis medicis improbantur; auctore GEORGIO FRANCO, Med. et Philos. Doct. ac Profesore in Acad. Heidelbergensi quondam celeberrimo, publice ibid. ventilata 1674. Halæ Magdeburgicæ, E Typographéo JOH. CHRIST. HENDELII, 1743. (3).

4to; size of letter-press 6⅛ by 3¾ inches; pp. 23; fleuron and three lines of title-page.

This short treatise, of which the arguments are arranged in twenty-two paragraphs, is directed, as its title indicates, against the institution of public brothels; its only value at present lies in the numerous references to other writers upon the subject of prostitution.

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**Leggi e Memorie Venete sulla Prostituzione** fino alla caduta della republica. A spese del Conte di ORFORD. Venezia 1870—72.

4to.; size of vol. 12¾ by 9, of letter-press 9¼ by 6⅝ inches; pp. viii and 399 ex title, with 3 unnumbered leaves of issue, *Materie* and *Errata*; lion of St. Mark and a line on the title-page; printed throughout in red and black; six illustrations, viz.: 4 photographs, "tratte per la prima volta da altrettanti dipinti a olio, esistenti nel soffitto della stanza dei Capi del Consiglio de'X., allusivi all' autorità di quel Magistrato," and 2 lithographs from portraits of courtezans of the time. This noble volume was printed at Venice, to the extent of 150 copies only, each copy numbered and bound in morocco, "nessun esemplare è posto in commercio." Its contents are as follows:

"Prefazione; Catalogo di tutte le principal et più honorate Cortigiane di Venetia (210 in number); Repertorio ossia Rubrica delle pubbliche Meretrici condannate per trasgessioni alle Leggi promulgate dal Magistrato delle Pompe dal 1578 al 1617;

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Serie di Leggi e Memorie Venete sulla Prostituzione ed altre immoralità, dal 1232 alla caduta della Republicà 1797; Appendice alle Leggi sulla prostituzione e delitti carnali; Parte storica. Casi che si collegano colle Venete Leggi sulla prostituzione ed altre immoralità;" and finally

**Pronostico alla villota sopra le Putane.** *Composto per lo eccellente dottore M.* SALVAOR, *cosa molto bellissima, et piacevole. Et da ridere, con una barcelletta novamente aggiunta.* A poem " in lingua pavana *(dialetto rustico padovano)* stampato in Venezia nel 1558, ora riprodotto da un rarissimo esemplare che conservasi nella Biblioteca Marciana, Misc. Vol. 2213." The title, printed in red and black, is surrounded by a facsimile reproduction of the illustrated title-page of the original.

This compilation had its origin in a search made among the archives of Venice to ascertain what foundation there was for aspersions made by some writers* upon the rulers regarding their treatment of

> thy less virtuous daughters, grown
> A wider proverb for worse prostitution;—

and more especially to discover a certain laudatory expression said to have been employed by the Council of Ten in a decree

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* Extracts from some of these authors will be found in the notes to *Marino Faliero*, **Works of Lord Byron**, *London*, MURRAY, 1832, vol. 12, pp. 207, 225.



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recalling the courtezans. The expression in question not having been found, but on the contrary, enactments of a very severe and stringent nature having been met with, showing that harshness rather than leniency had been the course adopted towards prostitution in the republic, the present volume was printed. It was compiled by Sig. LORENJI, sub-librarian of St. Mark's, and the costs of printing, &c., were defrayed by the Earl of ORFORD. As the volume was destined for private distribution only, it has no fixed price, and as it is so little known, and consequently unasked for, it has not realized its full value on the rare occasions when it has been contended for in the auction room.* The documents which it contains are written, for the most part, in the Venetian dialect, interspersed with Latin, and as both the Latin and the Italian are generally unclassical, I have abandoned my usual plan of indicating by a (*sic*) what appeared to me erroneous or irregular.

To do justice to this remarkable and valuable work, a volume almost as large as the present one would be needed. Not only does it afford particulars concerning lewd women and men —prostitutes, bawds, pimps, catamites—and their treatment, but many customs of the Venetians and inhabitants of neighbouring cities are depicted; enactments regarding Jews, Turks,

* As far as I know, the highest price for which the volume has been sold is £11 5s., in 1879, at the sale of Dr. QUIN. **Catalogue**, art. 115.

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and Moors are frequent; several mentions are made of the pox, which was a source of great trouble in Venice; punishments of such crimes as incest, rape, sodomy, &c., are numerous; the scandalous lives of priests are sketched; details are given at great length of the dissolute habits practised in convents and monasteries; and finally, one or two escapades by English public men are recorded. Let us commence with the subject which gives the book its title.

The preface opens with the following stricture made by G. C. MAIER, in his *Beschreibung von Venedig, Leipzig*, 1795, II, 180: "Der Senat wollte aus zweien Uebeln das kleinere wählen, und berief die Verwiesenen sämtlich wieder zurük. Es ist sonderbar, dass er sich in dem Zurükberufungsproklama des Ausdruks: *nostre bene merite meretrici* bediente." "Tale asserzione," observes the compiler, "che non ha verun fondamento, salvo che nella imaginazione di chi primo la scrisse, lo storico francese DARU non si fece scrupolo di ripeterla ciecamente." A few pages further on he very justly adds: "La facilità di ripetere asserzioni gratuite, senza verificarle sull' appoggio dei documenti originali, e quella, ancor più funesta, di lasciarsi trasportare dai sogni della propria fantasia, sono due danni gravissimi alla verità della storia; alla quale è forse più perdonable talvolta il silenzio volontario, che la smania d'inventare novelle ed epiteti falsi, com' è quello di *benemerite*, applicato dal Maier alle veneziane meretrici. Non puossi però dissimulare che il secolo non fosse

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libidinoso; et che sovente si cercasse di deludere il freno, posto dalla Republica a mantenere la sua Capitale immune da ogni rotto costume." That the manners of the Venetians during the time embraced by the compilation, 1228 to 1797, were exceedingly dissolute, no one can doubt; and that to vice superstition was not unfrequently added, may be seen from the following declaration, made by the patriarch of St. Mark, March 27th, 1511, on the occasion of the shock of an earthquake:

Vene poi il patriarcha nostro Domino Antonio Contarini dicendo che il teramoto venuto e signa Dei et propter peccata veniunt adversa *e questa terra e piena di pechati primo di sodomia che si fa per tutto senza rispeto e le meretrice li ha mandato a dir che non poleno viver niun va di lhoro tanto e le sodomie e fino vechij si fanno lavorar.* Item havuto da confessori *che padre se impaza con fiole fradeli con sorele et similia:* item la terra e venuta pocha divota perche li predichatori li haveano dito che mal non si predichi il verbo divino questa XL.ma *(Quaresima)* poi che la terra e sanna di morbo et e sta mal fato a levar le prediche et che adesso che semo a meza XL.ma soleva li confessori li altri anni aver confessa ½ veniexia e horra non hanno confessa si non pizochere e pochissime persone poi disse vol ordinar processione a san marco per 3 zorni e per le contrade la sera e dezuni tre zorni pan e aqua per plachar la ira de Dio e disse altre cosse. (p. 257).

The *Catalogo*, which immediately follows the preface, was made about 1574, probably for the use of strangers visiting Venice, and contains a list "di tutte le principal et più honorate Cortigiane di Venetia, il nome loro, et il nome delle loro pieze, et le stantie ove loro habitano, et di più ancor vi narra la contrata ove sono le loro stantie, et etiam il numero de li dinari che

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hanno da pagar quelli Gentilhomini, et al che desiderano entrar nella sua gratia." As such documents had to be stamped by government, it is clear that the authorities knew what prostitutes there were in the city, and held them strictly in hand. Concerning this list I need only remark that the prices range from ½ a scudo to 30 scudi. The Venetian courtezan was frequently accomplished, especially in music; she wore rich attire, and was careful in the arrangement and disposition of her charms. Two illustrations from engravings after PALMA and JACOBUS FRANCO, adorn the volume before me; they are both "con privilegio," and represent—the first, a courtezan of the first class, seated at a spinet; she wears an elaborately figured robe, a high ruff, bracelets and necklace, with ornaments on her head, which is carefully dressed—in the second, a lady, equally sumptuously attired, is at her toilet, and holds a mirror in her right hand, while her maid is arranging her hair. This luxury of vestments and adornments had however to be modified when they walked abroad, and in 1543 it was enacted as follows:

*Sono accresciute in tanto excessivo numero le meretrice in questa nostra citta,* quale post posta ogni erubesentia et vergogna publicamente vano per le strade et chiesie, et altrove si ben ornate et vestite, che molte volte le nobile et citadine nostre per non esser differente del vestire da le ditte sono non solum da li forestieri ma da li habitanti non conosciute le bone dale triste, con cativo et malissimo essempio di quelle li stanno in stantia et che le vedeno et con non pocha susuratione et scandolo de ogni uno, al che per far cosa grata allo eterno Idio dovendosi provedere et in quella parte si possa

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obviar al mal exempio et scandoli et remediar alle excessive spese le fano in sui vestimenti et ornamenti di casa.

L'andara parte, che confermando in tutto et per tutto le *parte prese cerca il vestir de le donne et l'hornamenti di casa,* sia previsto *che alcuna meretrice* in questa terra habitante *non possi vestir, ne in alcuna parte de la persona portar oro, arzento et seda,* eccetto che le scufie qual siano de seda pura, non possi portar cadenelle, perle ne anelli cum piera o senza ne alle rechie o dove excogitar si possi tal che *in tutto a le ditte siano devedate l'oro et l'arzento et seda,* et etiam l'uso dele zoie di qualunque sorte si in casa come fuora di casa et fora di questa nostra citta. (p. 108).

Nor were these regulations as to dress confined to the city of Venice alone. In 1420 the following order concerning the costume of pimps, male and female, as well as of prostitutes, was promulgated at Padua: "*Teneantur meretrices, et ruffianae quandocunque vadunt per civitatem Paduae, vel suburbia portare ad collum unum faciolum longitudinis trium brachiorum. Et similiter ruffiani teneantur portare in capite unum capucium coloris rubei sine becha.*" (p. 199.) And in Treviso, as late as 1768, no lewd woman could appear in public without she wore a red headdress: "*Nec liceat meretricibus publicis ire per civitate sine caputiis rubeis in capitibus.*" (p. 200). Prohibitions of "vestimenti indecenti" and "scandalosi" were made as late as 1797 (p. 391), nor were they confined to women of the town, or indeed to the fair sex, for we find an enactment: "*che da qui* (1443) *avanti alguna dona o femena over garzona de che condicion se sia non possa andar ultra el natural habito cum el*

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*chavo et vixo choverto* per algum modo per terra over per aqua," &c., and in the same document we read: "Et a simel condicion sotozaxa *ogni homo trovado in habito femineo*, over altro habito desconveniente perdando el vestimento e livre cento per cadaun e star mexi 6 in prexon," &c. (p. 45). Nor was it permitted for women to go abroad dressed like men, as was frequently the case. "È cresciuta a questi nostri tempi (1578) talmente la gran dishonesta e *sfazatezza delle cortegiane et meretrice de Venetia* che per prender et illaguear i gioveni conducendosi a sui apetite, oltra diversi altri modi *hanno trovato questo novo et non più usato di vestirsi con habiti de homo*, . . . . che *sia proibito alle meretrici et cortigiane sopradette l'andar per la citta vagando in barca vestite da homo*," &c. (p. 121). In their head dresses, as well as in the form of their clothing, the women sought to imitate the opposite sex. In 1480 occurs the following entry: "Habitus Capitis quem *mulieres Venetiarum gerere a modico tempore citra ceperunt* non posset esse inhonestior, et hominibus qui illas videant, et deo omnipotenti quem *per talem habitum sexum dissimulant suum et sub specie virorum viris placere contendunt quod est species quedam sodomie*," &c. Prostitutes who were discovered with their heads thus attired were very severely punished: "Offitialibus autem de nocte et Capitibus sexteriorum committatur ut facta tali publicatione *quascumque meretrices invenerunt portantes talem sixam Capillorum fustigari*

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*prius et deinde totum caput radi faciant:* et ita abrasis conduti super scalis et publicari et qui illa accusaverit habeat libras xxv pro quaque de bonis suis, *nec exeant de carceribus postquam fuerint fustigate rase et publicate nisi solverint.* (p. 233).

Numerous attempts were made by the authorities to confine the courtezans to their own quarters, and to prevent them from frequenting inns, churches, &c. In 1444 it was decreed: "*de meretricibus quod non possint dormiri in hostarijs et tabernis,*" &c. (p. 192); and two years later: "che le *publiche meretrixe de Rialto non possa manzar ne bever se non in bordello taverne et hostarie et che de notte dormir non ossa fuora* di ditti luoghi salvo cum persone le qual non sia bertoni ne usadi conversar cum alguna specialmente et spesse volte de quelle meretrixe, et questo sotto pena de libre xxv per cadauno homo che contrafara et cadauna volta et scuriade xxv per cadauna meretrixe et cadauna fiada." (p. 48). In 1543 we find "una *denuntia data contra* LUCIETA PADOVANA, visto el suo constituo che confessa non solamente quanto li e sta imposto nella denutia, *di esser sta in giesia alle hore prohibite* per le leze dello Excellentissimo Consiglio de X, ma che *continuamente va per ogni giesia ad ogni Festa di quella fra le nobele et citadine non reputandose meretrice ma cortesana,* ma haver suo marito come justificava, . . . . ac declarant che non volendo *tuor la fama a dita Lucieta Padovana,*" the lady obtained absolution. (p. 274). Four years after this "*madonna* LODOVICA *meretrice*" was fined five ducats "di

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*esser stata in Chiesia di santa Catharina*, to the annoyance of devout people who frequented that church. In the same year "MARGARITA *et* ANZOLA *Meretrice*" were mulcted of four ducats for the same cause, with the additional offence: "*per tenir in casa una puta d'undici anni a servitio suo.*" (p. 276). Prostitutes, it seems, were forbidden to have connection with either Turks, Moors, or Jews, and several condemnations for such delinquencies are recorded. In 1507 "fo frustra per marzaria *tre femene quale haveano dormito con Turchi.*" (p. 256). To whipping the pillory was frequently added, as in the case of LENA GRECA, a bawd, who "*fecerit habere copulam carnalem quosdam Mauros cum mulieribus cristianis*," and of ISOTA and MEDEA, the prostitutes whom she had supplied to the heretics. The sentence on Lena Greca was as follows: "*quod dicta Lena in die Jovis proximo futuro in mane hora terciarum fustigetur a S. Marco ad Rivoaltum et de inde ponatur super uno pallo in medio duarum collumnarum cum una mitra ignominiosa in capite, ubi stare debeat usque ad horam none, et de inde sit bannita de Venetiis et districtu* per decennium," &c. (p. 265).

As late as 1781 we find recorded a sentence, which was, however, subsequently annulled, against one STELLA CELLINI, a danser of the Theatre of S. Cassan, "di tenere scandalosa amicizia con certo Turco." (p. 383). Although the authorities corrected peccant prostitutes by fustigation, private individuals were not allowed to do so; for we find that in 1523 a de-



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scent was made on the house of one ZUAN FRANCESCO JUSTINIAN, who was fined 100 ducats, and imprisoned one month "*per aver fato certo insulto a una meretrice*," and "per *aver da le bote a* BIANCHA SARATON *e tolto una sua cadenella doro qual lei haveva e non ge la voleva dar.*" (p. 266). Indeed, in spite of the severe enactments against them, it is evident that courtezans must have held a certain recognized position in Venice. That they were not absolute outcasts is proved by their having enjoyed the consolation of religion at death. I shall restrict myself to the citation of a single instance: "In questa matina (16 Ottobre, 1514) fo sepulta a santa Caterina LUCIA TRIVIXAM qual contava per excelentia *era dona di tempo tutta cortesana molto nominata* apresso musichi dove a caxa sua si riduseva tutte le virtu, et morite eri di note et ozi 8 zorni si fara per li musici una solene messa a santa Caterina funebre e altri oficij per l'anima sua." (p. 261).

No one can have travelled in Italy without having been more or less pestered by pimps—a class of men peculiar to that country for centuries. In the *Leggi e Memorie* there are almost as many enactments against procurers as procuresses. For convenience sake I shall take both sexes together. As were prostitutes, so farmers of prostitutes were obliged to wear clothes of a certain colour. In 1486 it was enacted: "*quod omnes illi ruffiani qui stant in civitate nostra debeant portare habitum colloris zalli ut ab omnibus dignosci possint* sub pena fustigationis a Sancto Marco ad Rivum altum et perpetui exilij huius civitatis nostre."

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(p. 69). Again, four years subsequently, a decree almost identical, with similar penalties, and this time extended to women, was promulgated: "*che tutti quelli ruffiani et ruffiane i qualli stano in questa Cita debino portar habito de color zallo* azoche da tutti possino esser cognosciudi," &c. (p. 197). Similar regulations were framed for the city of Padua, as already noted.* The temptation of fine clothes was as potent in former years as it is to-day, and the Council of Ten had to forbid brothel keepers from trepanning their victims by offering to clothe them, under penalty of confiscation of such clothes, and a fine of 40 lire. (anno 1542, p. 105). It is clear that bawds were not tolerated, or I may perhaps say legalised, as were simple courtezans, and enactments against them for merely following their calling are numerous. The usual punishment was expulsion from Venice for periods varying from two to ten years. This banishment was sometimes preceded by other degradations. In 1531 we find a sentence recorded *contra* D. ANGELICHAM *uxorem ser* BERNARDINI SAMIT. *(Sanmichieli?) ruffianam . . . quod die crastina in mane ad horam tertiarum dicta Angelicha ponatur super uno solario apud officium nostrum cum una corona in capite* et ibi manere debeat usque ad horam nonam, et postea sit bannita de venetiis et districtum per annos duos continuos." (p. 270). A

* Page 38, ante.

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worse instance was that of one MARIETTA CANDELETA, who was condemned, in 1558, "*per haver fatto tuor la verzenità a* MARIETA *fiola de* DORIGO," to two years' banishment, before which, "*la ditta Marietta Candeleta* debi star nelle preson dell' officio dove se ritrova fino al zorno de sabbado da matina, poi in dito zorno a hora de terza sia posta sopra un pallo per mezo le due Collone con una Corona in testa ignominiosa con un breve che dicha per haver fato tuor la verzinità a una puta, la qual habi a star su dito pallo fino a hore 18, et di poi sia posta nella preson di le donne dalla qual non possi uscir si non haverà dato nel officio *ducati diese* a *Lire* 6 *soldi* 4 *per ducato da esser dati alla ditta Marietta* puta, e pagar le spese dell'officio," &c. (p. 285). The bawds of Venice were not always Venetian by birth, for in 1650 is noted a "*Sentenza contro* SICILE POLACCA, *meretrice Ebrea e ruffiana*," who allured to her house "*tanto hebrei che hebree come christiani e christiane;*" and in the year following one against two German women, "CRISTOFOLINA e MALGARITA *Tedesche.*" One of our own countrywomen figures, I regret to say, among those punished for keeping improper houses, even if her crimes were not of a more heinous kind: Judgment was given, in 1651, against one "EME *(sic) Inglese, per tener prostribolo di meretrici ed alloggiar abusivamente forestieri.*" It was also alleged of her that she had been "*causa della morte di suo marito.*" She was banished from Venice "in perpetuo." (pp. 348 to 350). Nor was this nefarious trade confined entirely to women; it was carried on by men also. Of this an

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instance is given, March 14, 1559, of one "ser ALVISE," condemned "a star in preson serato fino al di de marti proximo venturo et de più habbi a pagar avanti ensi *(esca)* di ditta preson Lire venticinque de pizole le qual tutte integralmente siano del denuntiante, et le spese dell'officio." This sentence, compared with those which I have already cited, and the sex of the criminal considered, must appear a very light one, especially when we read of what Alvise was accused: "*per allozar Forestieri in casa sua et tenir massere pute piccole de anni* 17 *et anni* 14 *in circa;*" further, "*una delle quali è al hospedal de li Incurabili piena di mal franzoso impiagata*, et tal mal lei ha preso." (p. 287).

The first mention of the Pox at Venice is in 1496, and the description of its origin, symptoms, and effects is so graphic that I venture to transcribe it:

Nota che per influxi celesti da anni do in qua zoe da poi la venuta de francesi in Italia se ha scoperto una nova egritudine in li corpi humani dicta mal franzoso lo qual mal si in Italia come in Grecia Spagna et quasi per tutto il mondo e dilatado et di natura he che debillita li membri le mane e piedi in specie di gotte et fa alcune puscule et vesiche tumide infiade per tuta la persona e sul volto con febre e dolori artetici che fa tuta la codega piena e coperta di broze su la faza fino ai ochij come fanno varuole ale femene tute le coxe fino ala natura in tanto fastidio che tal paciente chiamavano la morte et comenza ditto mal alle parte pudiche prima et nel coyto e contagioso altramente no: dicitur etiam puti lhano dura a varir longamente: et conclusive spurzissimo mal tamen pochi ne more el qual mal licet molti dicono sia venuto da francesi tamen lhoro etiam lhano da anni do in qua abuto et lo chiamano mal italiano. (p. 253).

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In 1522 was founded a hospital for the treatment of its victims, "sotto il titolo d'*Incurabili*," which took only two years to build. That such an institution had become necessary will be evident after perusal of the "Terminazione del magistrato della Sanita che tutti gli impiagati ed *infermi di mal francese* debbano andar a curarsi nel locale a tale ogetto destinato," in which document the poor wretches are described as wandering about the streets in a destitute condition. With a simple note of one strange death which stands recorded, we will quit this unsavoury subject:

In questa matina (21 Novembrio, 1500) e da saper fo discoperto un strano caxo acaduto in la contra di san Zuan di Golao (*S. Giovanni Decolato*) a uno ser Beneto Morexini quondam ser Jacomo di anni 50 *qual stava in caxa za 4 anni per mal franzoso e in leto* or havia uno fiol bastardo di anni 9 et una sarazina par siano sta trova morti eri sera ditto ser Beneto in leto e il puto su le legne et la sarazina quasi morta e non parlava per do ferite su la testa havia: et le casse tutte erra aperte e la roba dentro fo incolpado uno pre Francesco oficiava in la chiesia et ita fuit. (p. 255).

The *Ospedale d'Incurabili* was not however the only edifice which Venice owed to prostitution or its consequences; one of her finest palaces was erected out of funds raised by a tax on courtezans.

Non v'ha tra Veneziani chi non conosca la bellezza del *Palazzo Langaran* a Santa Maria del Rosario. È desso meritamente considerato come il miglior esempio dell' architettura di Tullio Lombardo. Sanno tutti chi l'abbia costruito; ma di quella famiglia e origine sua, da chi ordinato, donde pro-

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venissero i fondi necessarî alla erezione d'uno de' più eleganti edifizî di questa città, niuno ha finora pensato, non che parlato.

Fra i più celebri legisti d'Italia annoveravasi nel 1413 (pag. 184-185) PIETRO DE ANGARANO, altrimenti detto LANGRAN, perchè il popolo veneziano suole spesso preporre ai nomi gentilizii l'articolo. Era egli assai desiderato a coprire nella Università patavina la cattedra *de jure canonico*. Ma siccome mancavano i fondi necessarî a somministrare il relativo stipendio, cosi s'ebbe ricorso al prodotto del dazio sulle meretrici (pag. 184-185); di modo che le giovanili leggerezze degli studenti contribuivano indirettamente a perfezionare la loro educazione legale, non meno che ad agevolare eziandio l'abbellimento del Canal grande di Venezia. (p. iv).

The aversion in which the Council of Ten held Jews is frefrequently observable. Fines and imprisonment, but especially the former, were inflicted upon them readily. They were not permitted to teach, or keep schools of any kind, nor was it lawful for them to have connection with a Christian woman, not even were she a prostitute. (pp. 40, 191, 262). This prohibition was extended to Turks and Moors, and we find that in 1522 two Moors, who had slept with Christian whores, were condemned to pay a fine of "*libras 300 in hunc modum* centum Pietati, centum hospitali novo incurabilium et centum monasterio sancti Josephi et non exeant de carcere nisi prius soluctis dictis libris 300." (p. 266).

It may not be uninteresting to take a rapid glance at the punishments awarded by the Council of Ten to their criminals, and the manner in which they regarded those crimes which are accounted contrary to law in all civilized countries.

Sodomy was an offence to which the Venetians seem to have

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been inordinately prone. Enactments against it, and instances of its commission, occur at brief intervals throughout the volume. I can afford space for one or two of the most remarkable specimens only. As early as 1406 we meet with "inquisitiones testificationes *et alias scripturas inculpatorum pro pecato sodomitij* (pp. 189, 192); again in 1418 it was found that "*istud abominabile peccatum sodomitij videtur multum regnare in civitatem nostram venetiarum*, so that the Council of Ten had on more than one occasion in the same year to deliberate "*pro providendo in futurum ad extirpandum istud peccatum de hac Civitate nostra*" (p. 186); and in 1455 are recorded the two following remarkable enactments:

Cum per Capita huius Consilij secundum formam partis pridem capte in isto consilio super *electione duorum nobilium per contratas, ut si fieri potest extirpetur abhominabile vitium sodomie.* Ipsi nobiles electi fuerint et bono animo acceptaverint: sed quia offitium suum sicut bene intelligitur periculosum est, petunt posse ferre arma pro defensione persone sue, et bonum sit dare modum et omnia possibilia facere quod ipsi nobiles libero animo ad hanc saluberimam rem attendere possint, suumque offitium exercere. Vadit pars, quod auctoritate huius consilij *ipsis nobilibus dentur licentia armorum*, per unum annum, et tanto minus quanto durabit officium suum predictum.

Cum Capitibus huius Consilij facta sit conscientia quod *in domo multorum schaletariorum* huius nostre Civitatis multi juvenes, et alij diversarum etatum et conditionum se reducunt de die et de nocte, *ubi tenentur ludi et taberne, et multe inhonestates ac sodomie* committuntur, et bonum sit pro Dei reverentia et honore nostro providere quod mala et inconvenientie que ex hoc sequi possent evitentur.

Vadid pars, quod per Capita istius Consilij, precipiatur auctoritate istius

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Consilij Gastaldioni pistoriorum et dictorum scaletariorum, quod committant omnibus scalettarijs quod de cetero non acceptent in domo sua aliquem cuiusvis condictionis et etatis sit de die nec de nocte pro tenendo ludos et tabernam, nec aliquam inhonestatem faciendo, sub pena librarum centum et standi menses sex in carceribus, et perpetue privationis huius nostre Civitatis. Et hec committantur inquirenda et exequenda offitialibus de nocte et Capitibus sexteriorum, qui de predictis libris centum habeant medietatem, et alia medietas sit accusatoris si fuerit per quem habeatur veritas, et si accusator non fuerit predicte libre centum sint illorum Offitialium qui executi fuerint presentem ordinem nostrum. Et si predicti qui inventi fuerint culpabiles unquam redierint venetias, solvant alias libras centum, et stent sex menses in carceribus et iterum baniantur, et toties observetur quotiens contrafecerint de quibus penis non possint fieri aliqua gratia nisi per istud Consilium. (p. 53).

Three years later the authorities still found "quod *necesse est providere quod huiusmodi sodomite eradicentur de civitate nostra,*" because "*tale abhominandum vicium multiplicat,*" &c. (p. 54), and they had resort to capital punishment, for the year following a sentence is recorded "contra JOANNEM JERACHI *grecum sodomitam, quod isti Joanni* die veneris post nonam *amputetur caput* in medio duarum columnarum *et eius corpus corburetur* itaque totum convertetur in cinerem iuxta solitum;" and "contra FRANCISCUM BARBERIUM *patientem, quod iste Franciscus* considerata tenera etate sua stet uno anno in carcere et postea sit in exilio Venetiarum et omnium terrarum et locorum nostrorum a parte terre et si unquam reperietur iterum carceretur per annum et baniatur, et qui illum caperet habeat de bonis suis libras C. et si non reperiretur de suis bonis comune solvat illas." (p. 55).



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In 1462 a man who had falsely accused two others of this detestable crime was condemned: "Quod die sabbati hora tertiarum conducatur in platea S. Martii in medio duarum columnarum et ponatur super uno palo, postea conducatur per canale maiore et per rivum Sanctorum Apostolorum Murianum in capite Rivi vitreariorum cum uno precone qui continue clamet culpam suam et ibi *absidatur sibi nasus et lingua ac bulletur tribus bullis super fronte et ambabus genus nec sibi unquam credatur.*" It appears that in his clemency the Doge objected to the poor man's having his tongue cut out, but as a compensation both his eyes were put out, his nose was cut off "*ad os,*" and finally he was placed "*super furchis ibi fiendis suspendatur itaque moriatur.*" (p. 62). Nor did these severe examples suffice to put a stop to this vice, for in 1464 another violent decree was promulgated, in which it was declared: "*quod omnes qui de cetero commiserint vitium sodomie debeant comburi vivi in altum ut videantur cum vegete piccata in capite super pallo in medio duarum columnarum Sancti Marci ad terrorem et iudicium pene expavescenda,*" &c. To which is added: "*Quod suspendantur in altis furchis* et a litore cum pedibus comprimantur ut videntur a populo, et corpora sua ita suspensa igne comborantur ut omnes videant eos tali morte puniri." And still another clause: "*Quod* isti sodomite iudicentur et puniuntur iuxta solitum *cum amputatione capitis et combustione corporis* ne aliter fieri possit nisi per omnes xvii istius Consilij." (p. 63). Ten years after this one COLLA was decapitated and burnt for sodomy with a youth

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in the palace of the Duke of Ferrara. (p. 255). Such severity was not always displayed, as may be seen in the following case, which occurred in the same year, 1474: "Quod FILIPPUS BAFFO Cimator accusatus *pro turpi crimine sodomicij* non repertus culpabilis relaxetur quantum pro nunc: pro quantum pertinet ad accusationem suprascriptam sed non possit exire de civitate nisi primo solverit *ducatos 130 quos habuit a* BERNADINO RABIA *pactiente.*" (p. 225). The propensity was not confined to one sex, but it would appear not to have been considered of the same enormity when practised upon females. In 1458 one NICOLAUS LONGO DE CANDIDA, who was accused by his wife on the 9th of August of having thus abused her, was on the 16th of the same month released from prison. (p. 207). Nevertheless JACOBINUS A MAIETIS, a sodomite "*cum feminis*," was in 1464 condemned to four years' imprisonment, and banishment afterwards. (p. 218). Banishment was also decreed two years later against a presbiter of Sancta Sophya for having sodomized a little girl. (p. 220). There can be no doubt that the streets of Venice were infested with girls as well as boys, who provoked the passengers to commit this unnatural offence. The following enactment figures under date 1485:

Si videtur vobis per ea que dicta et lecta suut quod procedatur contra CLARAM DE CORPHOO et MARIETAM VERONENSEM *etatis ab annis duodecim infra impotentes ad sostinendum viros carnaliter* et tamen exercentes hic Venetiis meretriciam in publicis locis per medium proximum spetiei sodomitice cum offensione dei et infamia civitatis nostre ut est dictum.

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Volunt quod iste due baniantur deVenetiis et districtu ac de omnibus terris et locis dominij nostri a parte terre a Mincio et Liventia citra per quinquenium et si contrafecerit banno et capte fuerint conducantur Venetias et fustigentur ab sancto Marco Rivoaltum usque, et bullentur in medio duarum columnarum tribus bullis in fronte et ambabus genis. (p. 238).

Instances of Incest are not numerous. However in 1586 one ZUAN DOMENEGO LIBRER, together with his brother and another accomplice, were put to the torture "per haver la verità *per imputatione di haver usato carnalmente con* FELICITA *sua fiola*" (p. 300); and in 1597, a married woman, named ISABELLA PISANI, was banished from Venice, with condemnation to death should she return, for having submitted to the embraces of her brother. (p. 303). One grave case of Exposure of the Person is recorded in 1550, for which an appropriate punishment was awarded. To the culprit was imputed "*che molte volte molto tempo de longo et ultimamente in questi giorni ha havuto ardir di mostrar il membro pudendo a molte donne in diverse gietie* de questa città a tempo che si celebrava la santa Messa" &c. His condemnation was "chel sia condutto fra le due colonne di San Marco et posto sopra un soler eminente, et stato chel sarà per un' hora sia ritornato in preson, dove l'habbi a finir sei mesi, et poi sia bandito per anni diese continui de questa Città de Venetia." (p. 278). In spite of the profusion of courtezans at Venice, supposed generally to be a safeguard against such an offence, Rape had frequently to be legislated for; indeed, it appears in many instances to have been committed for the purpose of re-

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cruiting the ranks of prostitution. The ordinary punishment was banishment for periods varying from five years to perpetuity. In the more aggravated cases very severe personal corrections were superadded. I shall restrict myself to one or two of the gravest and most remarkable instances, which, as it will be seen, were not confined to the male sex. In 1584 we read of a courtezan, CATTERINA BRESSANA, "imputata che havendo havuto parole con LAURA DI MEZI vedova, habbi mandato doi suoi confidenti, uno vestito a manega a comedo et l'altro alla forestiera fin' hora incogniti alla giustitia, li quali *entrati per li balconi in casa di essa Laura quali con violentia et arme nude hanno conosciuto carnalmente* GIACOMA *figliuola de detta Laura maridata, quello a manega a comedo naturalmente, et quel alla forestiera contra natura,* la quale Cattarina così in questa occasione come in altre habbi biastemato più volte" &c. The unfortunate Catterina was condemned to be "condota sopra un soler eminente fra le due colonne de S. Marco la qual habbi a star ligata ad un palo con una mitria ignominiosa in testa per hore due, et poi li sia ben tagliata la lengua, resti bandita di Venetia in perpetuo." (p. 299). One BATTISTA FURLAN was, in 1673, banished for ever for having attempted to deflower a child of six years of age, upon whom, although he did not effect his purpose, *l'habbi però cosi maltrattata che ha convenuto passare per mano di Barbiere per medicarsi di quel male che ha da lui rilevato nelle pari naturali.*"

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(p. 366). In 1678, ZUANNE D'ISTRIA, " camerier," received a similiar sentence for having raped a girl six years old, and in addition infected her with the pox. (p. 368). The year following a fellow named MARCO OGNIBEN escaped with ten years' expulsion only for violating a girl " *in tenera età di dieci anni in circa rendendola piena di morbo gallico, per il quale convenne render l'anima al creatore* con scontento grandissimo de' suoi genitori;" &c. (p. 369). With one more instance, that of ANZOLO RUBINI, I must close my list. This man, although married, was condemned, in 1682, to ten years' banishment, "ch'havendo sotto alla sua servitù *di tirar i lazzi* GATTE, *putta semplice* ma ben educata di buoni costumi d'età d'anni 14 in circa con promessa di condurla lui stesso a casa * * * *habbi a quella levato la sua virginità, et per maggiormente sfogare le libidinose voglie usasse con la medesima carnalmente* senza timor del Signor Dio, ne alcun rispetto di Maria Vergine *sotto un Capitello ove era la sua santissima imagine di notte tempo nel mentre la conduceva a casa,* et havrebbe continuato se non fosse stato osservato, et avertita la madre dell' eccesso se non l'havesse levata dalla sua servitù, &c. (p. 372). In the above instances, as indeed on all occasions where banishment was decreed, very severe punishments were threatened to the delinquents should they return to Venice before the expiration of their respective terms of expulsion.

To many of the accusations already cited that of Blasphemy

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was added, and several enactments were passed against that crime, although examples of punishments for blasphemy unaccompanied by other misdemeanours are not frequent. Nevertheless, in 1551, one ZANETTA COMPAGNESSA, "aquaruol carcerada," was condemned to five years' banishment, and a fine of "Lire 400 di piccoli da esser date all accusator," for "*haver biastemado più volte il Santissimo nome di Dio.*" (p. 284). I cannot refrain from noting one curious instance of Sexual Communism in high life. In 1720 the "*Inquisitori di Stato*" had to disperse "*in un Casin una riduttione di vinti gentildonne con loro mariti e che ogn' una delle medesime potesse condurre un altro.*" (p. 375).

Let us now turn from the secular to the clerical inhabitants of the great city, and examine whether the religious community—priests, monks and nuns—were more virtuous than their lay brothers and sisters. In 1489 we read of a "*presbiter* JOANNES officians in Ecclesia sancte Margarite et qui tenebat scolas litterarias super campo eiusdem ecclesie inculpatus de pessimo crimine sodomie commisso in personam ANDREE VICTURI *annorum xii.*" (p. 246). And two years later a similar accusation is recorded "*contra presbyterum* FERDINANDUM NEAPOLITANUM *sodomitam confessum cum* LAURENTIO *adulosente fratunzello in sancto Stephano.*" (p. 248). What the castigation inflicted on these delinquents was is not recorded, but the Council ordered that they should be handed over to their superiors for punishment. Misdemeanours of a less grave character

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are also mentioned. *D. Presbiter* IACOBUS ZONFO was also, in 1539, placed in the hands of the patriarch "*quia invente fuerint quedam meretrices in domo sua.*" (p. 271). In 1651 *Fra* INNOCENTE GRITTI was banished from Venice because "*vivi già molto tempo fa fuori del suo Monasterio* apostatando dalla religione *et in casa di donne impudiche a loco e foco* et commettendo molte operatione scandalose," &c. (p. 350).

Already in a former volume I have had occasion to mention the iniquities perpetrated in Italian convents, especially those divulged by bishop SCIPION DE RICCI, and by sister ENRICHETTA CARACCIOLO,* those cited in the work before me as having occurred in Venetian nunneries are scarcely less abominable. We find several instances of young men scaling convent walls (pp. 248, 255, 303, 334), one of whom was "un *eretico di nazione Inglese*, FRANCIS NORTH, anno 1727" (p. 376); of nuns found with child (pp. 289, 290); of others deserting their convents (pp. 286, 287); and more frequently still of their giving themselves up to the embraces of their confessors (pp. 293, 304, 339). Men of the highest rank in the church were implicated in these disorders. Not the least remarkable case is a long "*Processo* ch'ebbe luogo l'anno 1604, pei gravi disordini succeduti nel Monastero di San Daniele di Venezia in seguito alla scandalosa pratica di varie di quelle Monache con il Nunzio Pontificio, Monsignor BOLLANI Vescovo di Ceffalonia (Canea ?),

* **Centuria Librorum Absconditorum**, pp. 183, 190.

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N. H. GIULIO MOLIN, Secretario PIETRO PELLEGRINI, N. H. ANDREA VALIER, N. H. MARCO LOREDAN ed altri." (p. 307).

I shall conclude my notice of this remarkable volume with an extract from the preface, in which are sketched two adventures of which Englishmen were the heroes; but before doing so I may mention that in 1765, JOHN MURRAY, British secretary of legation at Venice from 1754 to 1766, caused some scandal by taking with him to theatres and other places of public resort "*certa Donna divenuta la compagnia di esso Signor Residente.*" (p. 381).

Trovavasi a Venezia nell' anno 1617 un Inglese della famiglia di *de Vere*, appunto quell' HENRY CONTE DI OXFORD, ch'ebbe per moglie la bella Diana Cecil, e che poi morì all' assedio di Breda nel 1625, ov'ebbe il comando di un reggimento.

Presentato questo gran Ciambellano d'Inghilterra nella primavera del detto anno dall' Inviato Inglese cav. Wotton al Doge Giovanni Bembo, gli offerse i suoi servigi militari contro l'Arciduca Ferdinando in Friuli, perchè (come asseriva il Wotton) l'amore di Lord Oxford verso la Republica era un sentimento, quasi direbbesi innato, in quanto che il padre suo Conte Edward, quegli stesso che presentò i famosi guanti profumati alla Regina Elisabetta, erasi molto tempo fermato a Venezia, dove anche vi avea costruita una casa.

Dopo di aver visitato e ben considerato il campo veneto nei contorni di Gradisca, il Conte Henry fece ritorno a Venezia. Ed essendosi egli fatto vedere nell' anno successivo in gondola negli ultimi giorni del Carnovale con una *giovine cortese*, contro la prescrizione delle leggi che severamente ciò proibivano, non tardarono nè quella giovane, nè i servitori ad essere imprigionati. Onde il 18 Marzo del 1618 il Wotton, presentatosi in Collegio, dopo di avere scusata l'ignoranza del Conte di Oxford respettivamente alle



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leggi locali, intercesse la grazia pei carcerati, come leggesi a pag. 343. Il Collegio poi non sempre era in grado di concedere il perdono ai Ministri esteri dei falli amorosi, commessi da'loro connazionali, quando sopra tutto aggiungevasi la colpa del ratto. Ciò è dimostrato evidentemente da quanto siam per narrare.

Un quarto di secolo dopo quel galante diporto del Gran Ciambellano Conte di Oxford, trovavasi in Venezia, fra i diplomati inglesi, succeduti al Wotton e accreditati presso la Veneta Signoria dal Re Carlo I., il Segretario GILBERT TALBOT, che fu poi uno de'primi membri della *Royal Society*, e Consigliere di quell' illustre Corpo Accademico. Risiedeva presso quell' Ambasciata Inglese a Venezia, come uno de'subordinati al Talbot, e probabilmente nella qualità di alunno, un giovine, il cui nome malamente si rileva dal Registro Criminale del Consiglio de' X., chiamandosi ora GIOVANNI BREN, ed ora GIOVANNI BRIN, ma che viene contrassegnato col titolo di *Gentilhuomo Inglese*. Ora avvenne che il giorno 14 Luglio del 1643 il Talbot annunciava con rossore in Collegio, presente il Doge Francesco Erizzo, come l'ardito giovane innominato, recatosi in gondola con un solo de'suoi barcajuoli, avea tentato di asportare dal Monastero delle Convertite alla Zuecca (Giudecca) una Monaca. Di si scandaloso eccesso, che attenua in qualche guisa quell' altro del Conte di Oxford, il Talbot assicurava "di non haver lui alcuna colpa e di lavarsi le mani, disapprovando tale indignità." Ma per quanto egli si adoperasse dall'altro lato ad accertare che "presso gli stessi Inglesi godeva quel giovane opinione di modesto e discreto, e che, poco pratico essendo di affari donneschi, era stato facilmente gabbato da una scellerata vecchia;" non per tanto, atteso la violazione de'luoghi riservati al servizio di Dio, dovette l'incauto espiare la sua colpa, forse in uno dei così detti Piombi del Palazzo Ducale, per lo spazio di sei mesi, cioè dal Luglio 1643 al Gennajo 1644.

Conseguenza pertanto dello scandalo fu la prigionia di quel giovane. Ma a vedere come ad un delitto non per anche effettuato infliggevasi una tal punizione, è naturale il dedurre quanto seriamente ordinata fosse la veneta legislazione sulla prostituzione e sui delitti carnali; e come la Republica

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fosse ben lontana dall'espellere tutte, senza eccezione, le prostitute dalla Capitale, e dal richiamarle più tardi con quell'attributo di *benemerite*, che comprende la più aperta calunnia; ciocchè più sopra abbiamo osservato. Così è; v'hanno autori, nel porgere a'quali intiera fede è necessario andare molto a rilento. (p. iv).

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**Memoirs of a Woman of Pleasure** from the Original Corrected Edition with a Set of Elegant Engravings.

8vo.; without place or date; 2 vols.; pp. 152 and 167.

Although undoubtedly old, this is evidently not the *editio princeps;* it is however complete, and contains an episode which is not to be found in the editions of 1749 or 1784, or indeed in any subsequent issue which I have had the opportunity of examining. The passage occurs in the latter part of the work, and contains the details of a scene which Fanny witnessed on her trip to Hampton Court. Its exact place in the volume is between two paragraphs — the first ending with the words: "they now proceeded to such lengths as soon satisfied me what they were."— the latter beginning: "The criminal scene they acted I had the patience to see to the end," &c. The expurgated passage runs as follows:

For presently the eldest unbuttoned the other's breeches, and removing the linen barrier, brought out to view a white shaft, middle sized, and scarce fledged, when after handling and playing with it a little, with other dalliance, all received by the boy without other opposition than certain way-

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ward coynesses, ten times more alluring than repulsive, he got him to turn round, with his face from him, to a chair that stood hard by, when knowing, I suppose, his office, the Ganymede now obsequiously leaned his head against the back of it, and projecting his body, made a fair mark, still covered with his shirt, as he thus stood in a side view to me, but fronting his companion, who, presently unmasking his battery, produced an engine that certainly deserved to be put to a better use, and very fit to confirm me in my disbelief of the possibility of things being pushed to odious extremities, which I had built on the disproportion of parts; but this disbelief I was now to be cured of, as by my consent all young men should likewise be, that their innocence may not be betrayed into such snares, for want of knowing the extent of their danger, for nothing is more certain than that ignorance of a vice is by no means a guard against it.

Slipping, then, aside the young lad's shirt, and tucking it up under his cloaths behind, he shewed to the open air those globular fleshy eminences that compose the Mount Pleasants of Rome, and which now, with all the narrow vale that intersects them, stood displayed and exposed to his attack nor could I without a shudder behold the dispositions he made for it. First, then, moistening well with spittle his instrument, obviously to make it glib; he pointed, he introduced it, as I could plainly discern, not only from its direction, and my losing sight of it, but by the writhing, twisting, and soft murmured complaints of the young sufferer; but at length, the first straights of entrance being pretty well got through, everything seemed to move and go pretty currently on, as on a carpet road, without much rub or resistance; and now, passing one hand round his minion's hips, he got hold of his red-topped ivory toy, that stood perfectly stiff, and shewed, that if he was like his mother behind, he was like his father before; this he diverted himself with, whilst with the other he wantoned with his hair, and leaning forward over his back, drew his face, from which the boy shook the loose curls that fell over it, in the posture he stood him in, and brought him towards his, so as to receive a long breathed kiss; after which, renewing his driving, and thus continuing to harass his rear, the height of the fit came on with its usual symptoms, and dismissed the action.

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The bibliography of this best known of all English erotic novels is, as M. FERNAN DRUJON justly remarks, "le (*sic*) plus obscure."* In spite of every possible research, I have never been able to meet with a copy of the first edition. I have been told by those who said they had seen the volume that one did exist in the library of the British Museum, but it is certainly not there now. JAMES CAMPBELL, an indefatigable student of erotic literature, told me that he had never had the good fortune to encounter a copy of the original edition, which must certainly be of great rarity.

The precise date of the first appearance of this work is indeed involved in doubt. The year 1750 has been adopted by the English bibliographers,† but it must certainly have been issued earlier, probably in 1747 or 1748, and the edition given by Gay‡ as the original: "G. FENTON 1747—50, 2 vols." may possibly be correct.§ In 1750 GRIFFITHS brought out an emasculated version in *one* volume, which he caused to be favourably noticed in his own review, and which is "said to be taken from a very loose work, printed *about two years ago* in *two*

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* Cat. des Ouvrages &c. condamnés, p. 163.

† Bibliographer's Manual, vol. 1, p. 477.

‡ Bibliographie, vol. 5, p. 50.

§ The date 1742, as given by COHEN, at col. 78 of his Guide, edit. 1876, is probably an error. F. DRUJON gives 1745-50, which appears also to be a mistake.

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volumes." Further, in **Copies taken from the Records** * we find, under date Nov. 8, 1749, a warrant for the seizure of "a most obscene and infamous book entitled the *Memoirs of a Woman of Pleasure*," and a second warrant, dated March 15, 1749—50, against "*Memoirs of Fanny Hill.*" The former of these I take to be the original edition of 1747, or latest early in 1749, while the *Memoirs of Fanny Hill* is in all probably the very book noticed in **The Monthly Review**, especially as the reviewer makes mention of "the step lately taken to suppress this book." The article in question appeared in the No. for April, 1750, and as it is in many respects curious and interesting, I give it place in extenso:

*Memoirs of Fanny Hill.* One volume 12mo. Price bound in Calf 3s. This is a work of the Novel kind, thrown into the form of letters, from a reformed woman of the town to her friend, containing memoirs of her past life, and describing the steps by which she was led into the paths of vice and infamy,

Though this book is said to be taken from a very loose work, printed about two years ago, in two volumes, and on that account a strong prejudice has arisen against it, yet it does not appear to us that this performance, whatever the two volumes might be, (for we have not seen them) has anything in it more offensive to decency, or delicacy of sentiment and expression, than our novels and books of entertainment in general have: For, in truth, they are most of them (especially our comedies, and not a few of our tragedies) but too faulty in this respect.

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* See *Authorities Consulted*, post.

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The author of Fanny Hill does not seem to have expressed any thing with a view to countenance the practice of any immoralities, but meerly to exhibit truth and nature to the world, and to lay open those mysteries of iniquity that, in our opinion, need only to be exposed to view, in order to their being abhorred and shunned by those who might otherwise unwarily fall into them. The stile has a peculiar neatness, and the characters are naturally drawn. Vice has indeed fair quarter allowed it; and after painting whatever charms it may pretend to boast, with the fairest impartiality, the supposed female writer concludes with a lively declaration in favour of sobriety, temperance and virtue, on even the mere considerations of a life of *true taste*, and happiness in *this world*; considerations which are often more impartially attended to (especially by our modern free-thinkers) than the more solemn declamations of a sermon; and which are, in truth, no improper ground-work for a reformation, and considerations of a more weighty and serious nature.

As to the step lately taken to suppress this book, we really are at a loss to account for it; yet, perhaps, all wonder on this head will cease, when we consider how liable great men are to be misinformed, how frequently obliged to see with other men's eyes, and hear with other people's ears.

*** The news-papers inform us, that the celebrated history of *Tom Jones* has been suppressed in France, as an immoral work.

I am unable then to offer any description of the original edition, and shall confine myself, as is my invariable custom, to noting such editions as I have myself examined, none of which, as I before observed, includes the passage above cited. As all these reprints contain omissions and variations, more or less important, either in the words or punctuation, due to the slovenliness of the irresponsible printers through whose hands they have passed, it is the more to be regretted that the original reading as approved by the author cannot be established. I

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endeavour to notice the different issues as nearly as possible in chronological order.

*1. **Memoirs of a Woman of Pleasure** London Printed for G. FENTON in the Strand MDCCXLIX.

Large 12mo.; 2 vols.; pp. 228 including title-page, and 250; a small fleuron on the title-page; no bastard title; large type; 12 mezzotinto engravings. Although this edition dates one year earlier than that given by Lowndes as the original, I am, for reasons already advanced, doubtful whether it is really the first issue of the work. It figures among the books of which the circulation was forbidden in Belgium.†

2. **Memoirs of a Woman of Pleasure.** London: Printed in the Year M. DCC. LXXVII.

12mo. (counts 6); size of letter-press $4\frac{3}{8}$ by $2\frac{1}{4}$ inches; two lines on title-page between the words "Pleasure" and "London"; the half-title reads *Memoirs of a* ***** *of* ********; 2 vols.; paging runs through; pp. 307 including title-page; vol. 1. ends at p. 146. I do not know whether this edition was illustrated; there are no plates in the copy before me.

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* I am not quite certain as to the punctuation of the title-pages of Nos. 1, 3, 4, 10, 20, although the wording may be relied upon.

† Cat. des Livres Défendus par la Commission Impériale et Royale, p. 55.



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3. **Memoirs of a Woman of Pleasure** London Printed for G. FENTON in the Strand M.DCC.LXXXI.

12mo.; 2 vols; pp. 172 and 187; no plates in the copy I have examined.

4. **Memoirs of a Woman of Pleasure.** London Printed for G. FENTON in the Strand 1784.

12mo; 2 vols.; pp. 154 and 168; 12 (?) engravings. A. S. L. BÉRARD possessed a copy of this edition, which he imagined to be the original; he remarks: "Les nombreuses figures qui accompagnent ce livre sont aussi mauvaises sous le rapport du dessin que sous celui de la gravure. Cette édition est d'une extrême rareté, même en Angleterre."*

5. **Memoirs of F****** H***.** Vol. I. London: Printed for G. FENTON, in the Strand. M.DCC.LXXXIV.

12mo. (counts 6); size of paper $7\frac{1}{4}$ by $4\frac{1}{4}$, of letter-press $5\frac{3}{8}$ by $3\frac{1}{8}$ inches; 2 vols.; pp. 132 and 144 ex titles; on title-page a figure between two double lines; the half-title reads *Memoirs of F**** H***.* I have before me a copy of this same edition with a title-page bearing date MDCCLXXIX, and with four stars instead of six after the letter "F"; as on the half-title of the 1784 edition there are only four stars, whereas there

* Catalogue, MS.

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are six in the title-page, I suspect this title-page to be spurious. There are no plates in either copy.

6. **Memoirs of** ********** ** ********** Vol. I. London: Printed for G. FENTON in the Strand.

12mo.; 2 vols.; pp. 228 and 252 in all; 11 mezzotinto engravings, coloured, of which six are in the first, and five in the second volume; although without date, this is evidently of the last century. The late Mr. F. HANKEY, of Paris, possessed a fine copy of this edition.

7. There is an edition of 1829, in 12mo., 2 vols., pp. 159 and 176, with 18 plates, but I am not certain of the wording of the title.

8. **Memoirs of a Woman of Pleasure:** Written by Herself Embellished with Numerous Copper Plate Engravings Vol. I. London: Printed for the Proprietors. 1831

12mo.; size of letter-press $3\frac{3}{4}$ by $2\frac{1}{2}$ inches; 2 vols.; pp. 131 and 144; two lines on the printed title-pages; in addition to the engravings, of the number of which I am not certain, there are two obscene, emblematical, engraved title-pages; type small and indistinct. The second volume concludes with: "Madam, Yours, &c. * * Finis."

9. I have before me another copy of this edition, or what

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would at first sight appear to be the same. It has, however, the following curious variation: At the end of the second volume "Yours &c." are omitted, and inverted initials are added, thus: "Madam,* * —H —H Finis."

10. **Memoirs of a Woman of Pleasure** or the Life of Miss Fanny Hill In two Volumes From the Original Quarto Edition of the Author JOHN CLELAND Esq. Illustrated with Twenty-five Original Engravings. London Printed by JOHN JONES, Whitefriars 1832 Price Three Guineas.

Large 12mo.; pp. 120 and 135; published by W. DUGDALE; the twenty-five engravings are coloured, well done, and consist of 12 small inserted in the text, and 13 large, including an engraved title-page, with: **Memoirs of Miss Fanny Hill** *a Woman of Pleasure.*

11. This edition was reprinted without date, the same plates, price three guineas.

12. **The Life and Adventures of Fanny Hill,** A Fair Cyprian, By JOHN CLELAND, Esq.

A lithographed and coloured title-page, with obscene subjects, without place or date; no printed title-page; the half-title reads: *Memoirs of a Woman of Pleasure; or, the Life of Fanny Hill;* 8vo.; size of paper $6\frac{3}{4}$ by $4\frac{1}{8}$; of letter-press $5\frac{5}{8}$ by $3\frac{1}{4}$ inches; 2 vols. in one; the paging runs through,

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but is irregular, that of the first volume terminates at page 80, while that of vol. II begins with p. 97, and concludes with p. 173; 20 coloured lithographs, obscene and badly done; published by W. DUGDALE, about 1850.

13 and 14. I have before me two distinct reprints of this edition; the title-pages are similar, except that "Esq." is omitted, and on the more modern issue the "J" in the word "John" is turned; the lithographs are also turned; the paging, with its irregularity, is the same in all three issues.

15. **Memoirs of the Life of the Celebrated Miss Fanny Hill,** *Detailing, in glowing language, her Adventures as a Courtezan and Kept-Mistress; her strange vicissitudes and happy end.* Illustrated by numerous elegant amorous engravings. Reprinted from the original Quarto Edition of JOHN CLELAND. "If I have painted vice in its gayest colours, if I have decked it with flowers, it has been solely in order to make the worthier, the solemner sacrifice of it, to virtue." London: Printed by H. SMITH, 37, Holywell Street, Strand. 1841.

12mo (counts 6); size of letter-press 4⅛ by 2½ inches; pp. 207, with 4 of title and contents; 8 coloured engravings, free but not obscene; 5 lines on title-page; divided into 11 letters, with headings; W. DUGDALE was the publisher. This is a castrated edition, and is probably a reprint of the work noticed in the *Monthly Review*.

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16. **Memoirs of the Life of Fanny Hill,** or the career of a Woman of Pleasure. Illustrated with Coloured Plates. London:—Printed for the Booksellers

8vo.; size of letter-press 4¼ by 2¼ inches; two double lines on title-page; 2 vols. in one; paging runs through both vols.; 120 pages in all; a portrait of *Fanny Hill* as frontispiece, and 7 badly done lithographs, 8 illustrations in all, coloured, not indecent. This is another castrated edition, which, however, differs somewhat from that noted immediately above; it is worthless.

17. The above edition was again issued, identical in every respect, but without the portrait, and with a fresh set of woodcuts, eight in number, badly done, free, but not obscene.

18. Original Edition. **Memoirs of the Life of Miss Fanny Hill,** Illustrated with beautifully Coloured Plates. Price One Guinea.

Title on outer board in which it is bound; a half-title, but no title-page; 8vo.; no signatures; size of paper 6⅓ by 4, of letter-press 4⅝ by 2½ inches; 2 vols. in one; paging runs through; pp. 144 in all; 8 wretched woodcuts, coloured, not indecent. This is the same version, with slight alterations, as No. 16; it is of no value.

19. **The Singular Life and Adventures of Miss Fanny**

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**Hill,** A Fair Cyprian, Many Years Resident in Russell Street, Covent Garden, Originally Written by JOHN CLELAND Esquire. First Published by R. GRIFFITH, at the Dunciad, in St. Paul's Church Yard. London, Re-Printed by TURNER, 23 Russell Court, Drury Lane.

Engraved title, with a well-drawn vignette, free but not obscene, representing Mr. H. surprising Fanny with her footman Will. This edition, of which I have seen the title-page only, is 12mo size, and was published by W. DUGDALE, about 1830; it was sold openly, and is consequently a castrated version; there were probably plates, not obscene.

20. **Memoirs of a Woman of Pleasure** written by herself London.

There is a lithographed frontispiece with: *The Life and Adventures of Fanny Hill, a Fair Cyprian by* JOHN CLELAND.

12mo.; 2 vols.; paging runs through both vols.; pp. 284; lithographed plates; published in New York, about 1845.

Justice has been rendered abroad to the undoubted merits of Cleland's novel by the numerous translations through which it has passed. I am not aware that it has been done into Spanish, but it may be read, in a more or less curtailed form, in most of the other leading languages of Europe. I will begin with the French renderings, which are the most numerous; none of those,

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however, which I have seen is complete, and none contains the passage above quoted.

1. **La Fille de Joye.** Ouvrage quintessencié de l'Anglois. A. LAMPSAQUE, 1751.

8vo.; size of paper $6\frac{5}{8}$ by 4, of letter-press 5 by $2\frac{5}{8}$ inches; pp. 172 ex title; monogram on the title-page, which is printed in red and black; no plates. This version is much curtailed. It begins with: "Tu veux ma chere Amie, que je retrace à tes Yeux les égaremens de ma prémiere jeunesse," &c., and ends thus: "Adieu, ma chére, ce qui *(sic)* j'exige de ton amitié, c'ést de ne point divulguer mes égaremens & de me croire, &c. Fin." This is no doubt, as GAY indicates, the first French edition. He adds that the translator's name is LAMBERT, son of a Paris banker.*

2. This rendering was reprinted, about 1860, by FISCHABER of Stuttgart, without date, wording of title-page the same, except that the impress was changed into *Cologne, Chez* PIERRE MARTEAU; 12mo.; size of paper $5\frac{1}{8}$ by $3\frac{1}{4}$, of letter-press $4\frac{1}{16}$ by $2\frac{1}{4}$ inches; pp. 108; on title-page are a fancy line and a geometrical figure; no plates.

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* **Bibliographie**, vol. 5, p. 50. In the **Catalogue des Livres Défendus**, p. 29, already referred to, a copy is noted with date 1709, evidently in error.

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This translation, divided into two parts, or volumes, is the same as in the following Nos. 3, 4, 5, 6, 7, 8, 9.

3. **Noubelle Traduction de Woman of Pleasur** *(sic)*, ou Fille de Joie. Par M. CLELAND, Contenant *les Mémoires de Mademoiselle* FANNY, *écrits par elle-même.* Avec Figures. Premiere Partie. A Londres, Chez G. FENTON, dans le Strand. M.DCC.LXXVI.

12mo.; size of letter-press $3\frac{7}{8}$ by 2 inches; pp. 119 and 132 in all; two single lines, one double line, and a small fleuron on title-page; a bastard-title with the first six words of the title-page; and a half-title: *Mémoires de Miss Fanny, écrits par elle-même;* 15 engravings, unsigned, of which one only, that which serves as frontispiece, has an inscription, and refers to part 1, p. 55. This is the most desirable of all the French editions, and was published at Paris by CAZIN. No mention is however made of it in **Cazin sa Vie et ses Éditions.** H. COHEN describes it correctly, and adds: "Les figures de cette édition très-rare comptent au nombre des plus belles de BOREL et d'ELUIN."* EDOUARD TRICOTEL has also noted this edition.†

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* **Guide de l'Amateur**, 1876, col. 78.

† **Bibliographie erotique**, MS.



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4. **La Fille de Joie,** Par M. CLELAND, Contenant *les Mémoires de Mademoiselle* Fanny, *écrits par elle-même.* Avec Figures. Tome Premier. A Londres. M.DCC.LXXVI.

12mo. (counts 6); size of letter-press 4 by 2¼ inches; 2 vols.; pp. 111 and 128; two single and one double line on title-page; 15 engravings similar to those in the Cazin edition, they do not correspond with the English text, but the French text has been made to suit them. The half-title reads *Mémoires de Miss Fanny*, &c.

5. Title-page, and size as above; pp. 107 and 116; eight engravings copied from above.

6. As No. 5, except that on title-page "Mademoiselle" is contracted into "Mlle," and the title does not head the pages as in Nos. 4 and 5.

7. Title-page as No. 4; pp. 107 and 115; two (?) engravings (one to each vol.), entirely different from those above mentioned.

8. **Nouvelle Traduction de La Fille de Joye.** Par Mr. CLELAND, Contenant Les Mémoires de Mlle. Fanny, écrite *(sic)* par elle-même. Avec Figures. Premiere Partie. Londres, M.DCC.LXXVI.

12mo.; size of letter-press 4¼ by 2¼ inches; pp. 101 and 116; the title-page is enframed, and has three fancy lines and

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a small fleuron; a frontispiece and three engravings roughly done, but curious, quite different from those above noticed; they all belong to the first part, and are detailed in the *Avis au Relieur* on last page.

9. **La Fille de Joie,** ou Mémoires de Mademoiselle Fanny, Ecrits par elle-même. Nouvelle Edition. Avec Figures. Tome Premier. A Londres. 1790.

12mo. (counts 6); size of letter-press $3\frac{3}{4}$ by 2 inches; pp. 143 and 142 ex titles; one graduated and one plain line on title page; engravings as in No. 4, of which there appear to be fifteen only, although the last is numbered 16; the volumes are differently divided, the second beginning at "Ayant déjà passé," &c., instead of at "Tandis que j'étois," &c., as in Nos. 4 to 8.

10. **Noubelle Traduction de Woman of Pleasur** *(sic)* ou Fille de Joye de M. CLELAND Contenant Les Memoires de Mlle. Fanny écrits par Elle-meme Avec xv Planches en taille douce Partie I. Londres Chez G. FENTON dans le Strand MDCCLXX.

8vo.; size of paper $8\frac{5}{8}$ by $5\frac{1}{4}$, of letter-press $6\frac{1}{4}$ by $3\frac{1}{4}$ inches; 2 parts; pp. 170 ex titles, the paging continued through both parts; the title-pages are engraved and surrounded with

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a fancy border, at the bottom of which, under the frame, is a 2; they are alike with exception of I or II to indicate the respective part, under which is a double line; to each part there is a frontispiece (both identical in every respect) representing a naked woman standing in the middle of an apartment before a pedestal, out of which protrudes a phallus; the design is enframed, outside the frame there is (at the top) 1, and (at the bottom) the inscription *Voeux de Chasteté à la Moderne;* the engravings are in reality only 13 in number, the title and frontispiece of the first part being counted as two, they are all numbered, some at the top, some at the bottom, and some in the design; they are not enframed, they are specified in the *Avis au Relieur* which concludes the second part; they are weak in design and poor in execution; to each part there is a second half-title: *Mémoires de Miss. Fanny, écrits par elle-même.*, but there is neither printed nor bastard title.

Of this version the first part begins: "Je vais te donner, ma chere Amie, une preuve indubitable" &c., and ends: "qui tenoit une bonne hôtellerie, l'épousa." The second part begins: "Tandis que j'étois embarrassée de ce que je deviendrois, &c." and concludes with: "c'est de ne point divulguer mes égarements, & de me croire, &c."

11. **La Fille de Joie,** ou Mémoires de Miss Fanny,

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Écrits par Elle-Même. A Paris, Chez Madame GOURDAN. M.DCC.LXXXVI.

Large 8vo.; size of letter-press $5\frac{3}{4}$ by 3 inches; 2 parts; the paging runs through both parts; pp. 235 ex titles: on the printed title-page there is a vignette of two cupids seated round a basket of flowers; there is no printed title to the second part; both parts have half titles: *Mémoires de Miss Fanny, écrits par Elle-Même;* one bastard-title at the beginning of the volume: *La Fille de Joie;* there are two engraved title-pages, one for each part, worded: **Nouvelle Traduction de Woman of Pleasur** *(sic) ou Fille de Joye de M. Cleland Contenant Les Memoires de Mᵉˡˡᵉ Fanny écrits par Elle-même Avec des Planches en taille douce Pʳᵉ Partie. A Londres.* M.DCCLXXVII, with a vignette of a cupid, his penis erect, grinding a knife at a grindstone, while a female cupid is pissing upon it; the engraved title-page for the second part differs in the form of the letters, and slightly in the wording, "de M. Cleland" becomes "Par Mr Cleland," "Seconde Partie" is given in full, the vignette here represents seven naked children, the males with cloven hoofs and erect members, dancing round an altar on which is an erect phallus; both engraved title-pages are surrounded by two lines, and in that to the first part, immediately under "Pre Partie" are two lines, which are omitted in the engraved title-page to the second part; to the first part there is an engraved frontispiece

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enframed, representing a woman holding up her shift, and admiring her backside in an oval mirror, while a cupid opens a door through which fly winged hearts; there is a statue, with erect member, in a niche, over which is written, "Priappe"; the word "Fanny" is inscribed over the door, and above the whole design "Frontispiece."; to each part there is an engraved full page tail-piece, enframed, that terminating the first part represents Mercury copulating with Venus, surrounded with flowers and clouds, and is inscribed within the design (above) "Les Joies Célestes", (below) "Fin de la Premiere Partie"; that at the end of the volume portrays another naked couple, possibly Jupiter and Juno, in a similar attitude, and on clouds, it is designated within the design (above) "Charme des Yeux", (below) "Fin de la Deuxieme & Derniere Partie"; there are besides 31 engravings, all obscene except Nos. 1, 2, 10, 14, 15, 16, 21, 31, 32, all enframed; in the volume (both parts), there are then 33 plates (including the two tail-pieces) all numbered, 1 frontispiece, and 2 engraved and illustrated title-pages, or 36 engravings in all; the engravings in this edition are certainly not by Borel and Eluin;* they are in the same style, and possibly by the same artist as those in *Therese*

* As Gay affirms, nor are they taken from any English edition, but are in every respect French.

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*Philosophe* the large 8vo. edition without date, in *L'Academie des Dames. Venise chez* PIERRE ARETIN, no date, and as those in *Le Portier, Grenoble de l'Imprimerie de la Grande Chartreuse.* This is by far the most luxurious of all the French editions of *La Fille de Joye.* The text is the same as No. 10.

12. The above edition was reprinted in 1881, at Brussels, by MM. GAY and DOUCÉ; title-page similarly worded with impress altered into: *Boston Chez* WILLIAM MORNING; 8vo.; size of paper $6\frac{3}{8}$ by 4 inches; pp. vi and 157; small geometrical figure on title-page; the plates of No. 11 reproduced. An *Avant-Propos* of two pages is added.

13. **La Fille de Joie** ou Mémoires de Miss Fanny écrits par elle-même. Tome I. A Londres, Chez Les Marchands de Nouveautés. MDCCXXXVI.

Large 12mo. (counts 6); size of paper $7\frac{1}{4}$ by $4\frac{7}{8}$, of letter-press $5\frac{3}{8}$ by $3\frac{1}{4}$ inches; 2 vols.; pp. 92 and 84; on the title-pages are two short lines and a small scroll; this is a Brussels edition of about 1860; there are 15 engravings from the same copper-plates as done for the edition of 1776, No. 4; the half-title reads: *Mémoires de Miss Fanny, &c.*

14. **La Fille de Joie** ou Mémoires de Miss Fanny écrits

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par elle-même. Tome Premier. Amsterdam et Paris. 1788.

Small 8vo.; size of paper $6\frac{1}{4}$ by $4\frac{1}{8}$, of letter-press $4\frac{5}{8}$ by $2\frac{3}{4}$ inches; pp. 98 and 100; two graduated and one plain line on title-pages. This is a Brussels reprint, 1872 or 73, of the edition immediately before mentioned, and contains a reproduction in bistre, and by photography, of the same 15 plates; price 20 frcs.; the bastard title reads: *Miss Fanny*.

To recapitulate the peculiarities of the various French translations: The edition of 1751, No. 1, is very much abridged; those of 1770 and (1777) 1786, Nos. 10 and 11, though following the previous one as far as it goes, are considerably more ample; and the subsequent editions, with some slight variations, follow the text of 1770. Two of the plates in the editions with 8 and 15 figures do not correspond with the English text, and there are some slight changes made in the text of the French translation of 1776, No. 4, in order to make it tally with the engravings. But in the Brussels edition, dated 1736, No. 13, the text of the 1770 edition, No. 10, is followed, while the plates used are those belonging to the edition of 1776, so that text and illustrations do not correspond. The Stuttgart edition without date, No. 2, follows the text of the edition of 1751, as before mentioned.

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A complete translation, from the pen of M. JOSEPH DE CHAIGNOLLES, has been promised for several years, and is, I believe, already in manuscript.*

Another version will be found in **La Brunette,** *ou Aventures d'une Demoiselle. A Amsterdam* 1761. 8vo., pp. 96. It forms the second tale, pp. 25 to 96, in **La Fille sans Feintise.**† In the **Mémoires d'une célèbre courtisanne des environs du Palais Royal,** *ou vie et aventures de M^lle Pauline surnommée la veuve de la Grande Armée. Paris,* TERRY, 1833, 8vo.,‡ with folding, lithographed frontispiece, bearing three subjects, is reproduced, pp. 178 to 189, the latter part of Cleland's novel, from the bathing episode to the end of the book, but castrated and otherwise altered. The Barville flagellation incident is given in *La Lettre,* p. 67 to the end of **Chérubin,** *ou l'Heureux libertin, suivi d'une lettre de Julie à Pauline sur quelques goûts bizarres de certains hommes avec lesquels elle s'est trouvée, illustré de 4 gravures sur acier. Amsterdam, 1796.*

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* **Le Biographe,** year 1873—4, p. 191.

† This volume resembles in appearance **Les Folles Amours des Dames.** *Cette présente Année.* Both were probably published in Holland.

‡ **Dict. des Ouvrages Anonymes,** vol. 3, col. 191.



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It is known in Germany as **Das Frauenzimmer von Vergnügen,** and occupies the first volume of the **Priapische Romane.** The German translation is complete, and contains the suppressed passage.*

There are two Italian renderings, one of which is said to be by Count CARLO GOZZI.† Both have passed through several editions. I have seen only:

**La Meretrice Inglese** o Avventure di Fanny Will Parigi 1861.

8vo.; size of letter-press 5 by $2\frac{3}{4}$ inches; pp. 95; 4 bad woodcuts. This version is translated from the French, and abbreviated even from that. It is no doubt a reprint.

Finally, there is a Portuguese translation:

**O Vôo da Innocencia** ao auge da Prostituição, ou Memo-

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* I suspect therefore that Herr HAYN is in error when he says that it is a translation from the French. He has certainly drawn on his own imagination for the English title given by him at p. 115 of **Bibliotheca Germanorum erotica,** as "The Girl of Pleasure."

† *Avant Propos* to the Brussels reprint of **La Fille de Joie,** No. 12, *ante.*

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rias de Miss Fanny, escriptos por ella mesma, 2 tomos em 1 volume, com 7 estampas.*

Few works have been more frequently illustrated than the *Memoirs of a Woman of Pleasure*, but really good artists have not, as a rule, exercised their talents on its adornment. The two best sets of plates are: firstly, those by BOREL and ELUIN, already mentioned; † and secondly, a series by GEORGE CRUIKSHANK; they are unsigned, but there can be no doubt that they were designed and etched by the great artist; their size would admit of their insertion into an 8vo. volume, but I know neither the edition for which they were done, nor their exact number; they are extremely rare. Besides the engravings and lithographs made to illustrate various editions, I have before me the following mezzotints, designed probably by GEORGE MORLAND, and engraved by his brother-in-law, WILLIAM WARD, or by JOHN RAPHAEL SMITH.

1. ‡ *Fanny Hill and Phœbe.* Size 13 by 10 inches. The two girls are on the bed together, their shifts turned up to

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* I have not seen this volume, but extract the title from a catalogue at the end of **O Cherubim**, noticed at p. 160 of the **Index Librorum Prohibitorum.**

† P. 73, No. 3, *ante.*

‡ The following five mezzotints, with eight others, are noticed at p. 48 of **Le Bibliophile Fantaisiste.**

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their waists. Phœbe has her left hand on Fanny's private parts. A table, with a lighted candle, on the right.

2. *Mrs Brown, the Horse Grenadier, and Fanny Hill.* Size 11¾ by 10½ inches. Fanny is peeping through a glass door at fat Mrs. Brown, who is enjoying the vigorous attack of her soldier. Fanny has her left hand on her own private parts.

3. *Fanny Hill, Louisa, and the Nosegay Boy.* Size 12¾ by 10 inches. The boy is having connection with one of the girls upon a bed, while the second girl, fully dressed, seated at the foot of the bed, is feeling his testicles. A basket of flowers in the foreground, and a birch on a chair to the right.

4. *Harriet ravish'd in the Summer House.* Size 11¾ by 10 inches. Harriet reclines on a wooden bench with arms, her clothes above her waist, while a naked man stands between her legs, and is having connection with her.

4A. The same subject, without any title. Size 10½ by 9 inches. There are very slight differences in the hair of both figures, in the drapery of the woman, in the panels of the room, &c. One plate, however, must have been copied from the other. That without title seems to be the older.

5. *Harriet and the Barronet.* (*sic*) Size 11½ by 10¼ inches.

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A naked couple are copulating on a couch, while two other pairs, fully dressed, stand behind the couch and observe them.

5A. The same subject, same grouping, plate a trifle smaller, with the following slight variations, viz: the man operating on the sofa has a shirt on, one of the women behind the sofa has her clothes pulled up above her waist; the sofa, hair, and head dresses differ, and in this plate there is an armchair to the right, and a man's hat and boot to the left in the foreground, which are not given in the plate immediately above described.

The procuress, Mrs. Cole, is supposed to be Mother DOUGLAS, of the Piazza, the same woman that HOGARTH introduced into his *March to Finchley*, *Industry and Idleness*, plate xi., and in *Enthusiasm Delineated.* FOOTE, in his comedy of *The Mirror*, brings her on the stage as Mrs. Cole, a character he used to play himself. JOSEPH REID'S Mrs. Snarewell, in his farce of *The Register Office*, is intended for the same person.*

The name of Cleland's heroine has been frequently used to render attractive catchpenny publications, which have no connection with his work, other than a similarity of title. Such are: **The Pathetic Life of the Beautiful Fanny Hill,**

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* **The Whore's Rhetorick**, 1836, p. xii.; **Hogarth's Works**, series 1, p. 289, and series 2, p. 132, note.

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*Showing how she was seduced, &c.;* and **The Last Legacy of Miss Fanny Hill,** *a Woman of Pleasure, Containing Useful Instructions for Young Men and Women, &c.* Such pernicious, deceptive garbage, not unfrequently issued by psuedopious people, should be avoided. The fraud which aids in palming it on the public must defeat the objects of its promulgators.

The *Memoirs of a Woman of Pleasure*, on account of which CLELAND was summoned before the Privy Council, and the bookseller, DRYBUTTER, was put in the pillory in 1757, has been condemned in England, France, and Belgium. Its copyright was sold for 20 guineas to GRIFFITHS, the bookseller, who cleared about £10,000 by its sale.* It has been censured by nearly all who have had occasion to speak of it,† but nevertheless its merits are by no means contemptible, and it must be pronounced one of the best, if not the only good erotic novel in the English language. Although the plot is of the simplest, the scenes follow one another naturally and consistently, and

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* **The Bibliographer's Manual**, vol. 1, p. 477; **Copies taken from the Records**, London, 1763, pp. 45, 46; **Cat. des Écrits, &c., condamnés**, Paris, 1850, p. 103; **Cat. des Ouvrages condamnés**, Paris, 1874, p. 84; **Cat. des Ouvrages, &c., poursuivis**, Paris, 1879, p. 164; **Cat. des Livres défendus**, Bruxelles, 1788, pp. 29, 55.

† **Biographical Dictionary**, Chalmers, vol. 9, p. 447; **Biographie Universelle**, Michaud, vol. 8, p. 385.

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are described with considerable power. Every detail is given, but in such clear and well chosen language that one is not disgusted, as is almost invariably the case in English works of this class. Moreover, the expressions are so skilfully varied that they never pall or fatigue, an accomplishment of the difficulty of which no one is more fully aware than the author, who, in beginning his second volume, apologetically expresses the fear that his readers

> would have been cloyed and tired with the uniformity of adventures and expressions inseparable from a subject of this sort, whose bottom, or groundwork, being, in the nature of things, eternally one and the same: whatever variety of forms and modes the situations are susceptible of, there is no escaping a repetition of near the same images, the same figures, the same expressions, with this further inconvenience added to the disgust it creates, that the words *joys*, *ardours*, *transports*, *extacies*, and the rest of those pathetic terms, so congenial to, so received in the *practice of pleasure*, flatten and lose much of their due spirit and energy, by the frequency they indispensibly recur with, in a narrative of which that *practice* professedly composes the whole basis: &c.

The story of the *Memoirs of a Woman of Pleasure* is so very simple, and so generally well known, that the briefest outline possible is all that is needed. Fanny Hill, an unsophisticated country girl, having lost her parents, proceeds by the Chester waggon to London to seek fortune. On arriving in town, the friend who had accompanied her, a girl of more experience than

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herself, leaves her in the lurch, and Fanny, without a soul to take counsel of, repairs to a registry office, to procure a situation. Here she is picked up by an old bawd, Mrs. Brown, who at once engages her, and takes her home with her. Fanny is of course ignorant of the hands into which she has fallen, and scarcely realises her position until she has been schooled by Phœbe, her bedfellow, a girl in Mrs. Brown's confidence, and deputed by her to overthrow the new comer's country prejudices. Some few days elapse before Mrs. Brown has found the right customer for Fanny's virginity; but he at last appears in the form of a disgusting old man, whose efforts Fanny successfully baffles, and being now fully alive to her unpleasant position, she determines to attempt an escape. This she soon effects by the aid of a handsome young man, a frequenter of Mrs. Brown's seraglio, who carries her off to a lodging, where she willingly offers to him her person. Charles, her liberator, is naturally as much surprised as delighted to find that she, whom he had taken for an ordinary brothel nymph, is in reality a virgin, and a mutual affection springs up, which results in their definitely living together in more commodious apartments. Their felicity is not, however, of long duration. Charles's intrigue being discovered, he is, without any warning, shipped off by his father to "one of the factories in the South Seas," and Fanny, now big with child, is left to her own resources. The shock brings on a fever and miscarriage, from

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which she has scarcely recovered when her landlady, Mrs. Jones, who has carefully tended her during her illness, introduces to her a Mr. H——, to whose proposals Fanny in her distress is fain reluctantly to yield. Her new protector, although of superior birth and education, is not to Fanny's taste, and does not supplant Charles in her affection; however, she remains faithful to him, until discovering him one day with her own servant-maid, she determines to give him a Roland for an Oliver. This she shortly after accomplishes by seducing Mr. H——'s own footman, a country youth, with whom she passes some agreeable hours, but being surprised by Mr. H——, he at once informs her that he will see her no more. "A middle-aged discreet sort of woman," Mrs. Cole, of Covent Garden, who had known Fanny for some time, now presents herself, and proposes to take our heroine under her guidance. Her offer is accepted, and Fanny repairs to new lodgings, next door to Mrs. Cole. The establishment of Mrs. Cole is a pleasing contrast to that of Mrs. Brown. Here reign comfort, order, and discretion. A neat, well-kept shop hides the brothel, for brothel it is in reality, and the girls, four in number, are well cared for and looked after. Under Mrs. Coles's protection, and in pleasant companionship of girls of her own age and taste, Fanny passes a happy time, until her mistress, feeling the infirmities of age creeping upon her,



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breaks up her establishment, and retires to the country to spend the remainder of her days in repose. Fanny bears with sorrowful resignation the separation from one whom she looks upon as her benefactress, but having now amassed a little money, she takes a "pleasant convenient house at Marylebone," represents herself as a "young gentlewoman, whose husband has gone to sea," and calmly awaits another turn of fortune. Her happy star soon dawns. An old gentleman, whom she discovers in a fit one day whilst walking in the fields, and naturally aids, takes her into keeping, and soon after dying, leaves her all his large property. Behold our heroine then a lady of means, and entirely her own mistress. Her love for Charles has never chilled, and her only wish now is to be re-united to him. Having arranged her affairs, she determines to visit the place of her birth, and sets out for that purpose. On the road she puts up at an inn, where two horsemen alight, wet through by the storm which is raging. To her infinite surprise and joy one of the travellers is her long desired lover, on his return from his enforced voyage. Fortune has not smiled on Charles, but Fanny has enough for both, and unreservedly places her wealth at his disposal. To him she also makes a full confession of the life she has been constrained to lead during his absence. They become legally united, and Fanny retires into virtuous domesticity. "The paths of Vice

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are sometimes strewed with roses, but then they are for ever infamous for many a thorn—for many a canker-worm: those of Virtue are strewed with roses purely, and those eternally unfading ones."

This, then, is the brief outline of the career of the woman of pleasure. Into the main narrative are introduced stories of the lives of Fanny's companions at Mrs. Cole's; and the tale is also enriched by descriptions of the proclivities of the male frequenters of that establishment. The book ends, as we have seen, with a moral, but as its termination is, at the same time, a happy one, the heroine being fully rewarded, instead of passing her last days in a prison or a hospital, its tendency must, I suppose, be pronounced doubly pernicious. Be this as it may, the *Memoirs of a Woman of Pleasure*, simple as is its construction, presents a characteristic picture of the manners of a certain class at the time, and is a pleasant and readable book. It undoubtedly is, and will probably long remain, the best erotic novel in the English language.

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Note. A few years ago was frequently to be found exposed in the windows of Holywell Street, now Bookseller's Row, the English version of Ernest Feydeau's *Fanny*, upon the outer wrapper of which the word *Hill* was added in order to induce the unwary to mistake it for the much-coveted novel of Cleland. *The Memoirs of a Woman of Pleasure* does not often appear in sale catalogues, a copy, however, of the edition of 1749 (No. 1, *ante*) figures in that of M. le Comte Du Bois du Bais, Paris, 1882.

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**Memoirs of a Coxcomb.** London: Printed for R. GRIFFITHS, at the Dunciad in Paul's Church-Yard. M.DCC.LI.

Tall 12mo.; size of letter-press 5 by 2½ inches; pp. 386 ex title; a fleuron and a line on the title-page.

The *Memoirs of a Coxcomb*, which LOWNDES* qualifies, with justice, as, "a work of considerable merit," is indeed a charming book: light and easy in style, yet never flimsy or trivial, true to nature and the costume of the period. The plot, which bears much resemblance to that of the *Memoirs of a Woman of Pleasure*, a rake being substituted for a prostitute, is of the simplest, the chief merit of the work lying in the admirable sketches of character, and the pithy remarks upon the manners, follies and vices of the times. The coxcomb himself is by no means a foolish or despicable person: led on by the force of his temperament in the pursuit of pleasure, he nevertheless succeeds in maintaining a certain dignity of character, and looks upon the depravity in which he participates quite philosophically, perhaps too much so for one of his age. The work, which is never indecent, may be considered harmless, and should be better known.

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* Bibliographer's Manual, Vol. I., p. 477.

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The book is attributed to JOHN CLELAND, who was born in 1707, and died in 1789, and concerning whom a notice will be found in Vol. 59 of the **Gentleman's Magazine**. Although that memoir is, according to a correspondent of **Notes and Queries**, "inaccurate in several points,"* it is the best one I am acquainted with, and I venture to reproduce it *in extenso*.

He was the son of Col. C., that celebrated fictitious member of the Spectator's Club, whom Steele describes under the name of Will Honeycombe. A portrait of him hung up in the son's library till his death, which indicates all the manners and *d'abord* of the fashionable town-rake in the beginning of this century. The son, with the scatterings of his father's fortune, and some share of his dissipations, after passing through the forms of a good education in Westminster-college, where he was admitted in 1722, at the age of 13, and was contemporary with Lord Mansfield, went as consul to Smyrna, where, perhaps, he first imbibed those loose principles which, in a subsequent publication, too infamous to be particularised, tarnished his reputation as an author. On his return from Smyrna he went to the East Indies; but quarrelling with some of the members of the presidency of Bombay, he made a precipitate retreat from the East, with little or no benefit to his fortunes. Being without profession or any settled means of subsistence, he soon fell into difficulties; a prison, and its miseries, were the consequences. In this situation, one of those booksellers who disgrace the profession, offered him a temporary

* It is to be regretted that the inaccuracies were not corrected. 2 s., II., pp. 351, 376, 418.

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relief for writing the work above alluded to, which brought a stigma on his name, which time has not obliterated, and which will be consigned to his memory whilst its poisonous contents are in circulation. For this publication he was called before the privy council; and the circumstance of his distress being known, as well as his being a man of some parts, John Earl Granville, the then president, nobly rescued him from the like temptation, by getting him a pension of 100*l.* per year, which he enjoyed to his death, and which had so much the desired effect, that, except "The Memoirs of a Coxcomb," which has some smack of dissipated manners, and "The Man of Honour," written as an *amende honourable* for his former exceptionable book. Mr. C. mostly dedicated his time to political and philological publications, and was the author of the *long* letters given in the public prints, from time to time, signed A Briton, Modestus, &c., &c., and of some curious tracts on the Celtic language. He lived within the income of his pension for many years, in a retired situation in Petty France, surrounded by a good library, and the occasional visits of some literary friends, to whom he was a very agreeable companion, and died at the advanced age of 82. In conversation he was very pleasant and anecdotical, understanding most of the living languages, and speaking them all very fluently. As a writer, he shewed himself best in novels, song-writing, and the lighter species of authorship; but when he touched politics, he touched it like a torpedo, he was cold, benumbing, and soporific.

Nichols* notices several of Cleland's works, and adds: "In these publications Mr. Cleland has displayed a large fund of ingenuity and erudition, not unworthy the education he received at Westminster."

Concerning Griffiths, who chose for the sign of his shop

* Literary Anecdotes, vol. 2, p. 458, vol. 8, pp. 98, 412.

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in St. Paul's Church Yard the curious name of *The Dunciad*, very adverse opinions were expressed, no doubt attributable in a great measure to the jealousy caused by the establishment, in 1749, of his *Monthly Review*, the earliest publication of its kind. Certain it is that he enjoyed the esteem and friendship of the worthy JOSIAH WEDGWOOD.* He is, however, thus apostrophized by JOHN FOSTER,† the latest writer of note, as far as I am aware, who has mentioned him.

> Now, this RALPH GRIFFITHS, the bookseller, whom the diploma of some American university as obscure as himself made subsequently *Doctor* Griffiths, was one of the most thriving men of the day. In little more than three years after this he was able to retire from bookselling, and hand over to Becket the publication of his Review. As time wore on, he became a more and more regular attendant at the meeting-house, rose higher and higher in the world's esteem, and at last kept two carriages, and "lived in style." But he lived, too, to see the changes of thirty years after the grave had received the author of the *Vicar of Wakefield;* and though he had some recollections of the errors of his youth to disturb his decorous and religious peace of mind,—such as having become the proprietor of an infamous novel, and dictated the praise of it in his Review,—such as having exposed himself to a remark reiterated in Grainger's letters to Bishop Percy, that he was not to be trusted in any verbal agreement upon matters of his trade,—it may not have been the least bitter of his remembrances, if it ever happened to occur to him, that to Oliver Goldsmith, in the depths of a helpless distress, he had applied the epithets of *sharper* and *villain*.

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* **Shadows of the Old Booksellers**, p. 187.

† **Life of Goldsmith**, Vol. I., p. 170.

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**The Pupil of Pleasure:** or, The New System Illustrated. Inscribed *To Mrs.* EUGENIA STANHOPE, editor of Lord Chesterfield's Letters. By COURTNEY MELMOTH. Versatile ingenium. Vol. I. London, Printed for G. ROBINSON, and J. BEW, in Pater-Noster-Row. 1776.

12mo.; size of letter-press 4⅝ by 2⅝ inches; 2 vols.; pp. xv., 230 and 252 ex title.

In 1783 the same publishers re-issued the work as *A New Edition, Corrected,* adding the author's name, *Mr.* PRATT, in place of the pseudonym; the title-pages are embellished by a pretty engraving signed DODD, delin, T. COOK, sculp; 2 vols.; 12mo.; size of letter-press 4⅝ to 5 inches high by 2⅝ inches wide; pp. x. and 234 and 252 ex titles. This edition contains only 110 letters, the following short, but rather important one being omitted:

Letter XCII. Sedley to Thornton.

Traitor and tattler as thou art, I have the start of thee. . . Yes, Thornton, she *did* fall upon my bosom; and I reaped the rewards of my insinuations, and of my address, in her arms. . . . . 'Tis true, she returned not the embrace . . . What of that? I was wrought up to the crisis, and her strugglings only answered the ends . . . and served as the sweet succedaneum of writhing the limbs in the transports of taste.

Philip Sedley.

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From the indication on the title-page of the French rendering, which I am about to mention, it would seem that there are at least two other editions.

**L'Élève du Plaisir,** Par M. PRATT. *Traduit de l'Anglois sur la quatrième Edition,* Par M. L.D. Prèmiere Partie. A Amsterdam, Chez D. J. CHANGUION; Et se trouve A Paris, Chez THÉOPHILE BARROIS le jeune, Libraire, quai des Augustins, n.° 18. M.DCC.LXXXVII.

12mo.; size of letter-press $4\frac{3}{4}$ by $2\frac{1}{2}$ inches; 2 parts; pp. viii. and 158, and 142, ex titles; two lines on title-pages. This translation contains only 106 letters. Reprinted in 1788.* The translator's name is A.-J. LEMIERRE D' ARGY.†

Were it not on account of its title, which is deceptive, and of an erotic mezzotint for which the subject has been afforded by one of its incidents, and which I shall presently describe, *The Pupil of Pleasure* ought scarcely to find a place in this catalogue. The object of the work is to refute Lord CHESTERFIELD'S maxims, and to show, by means of an example, their pernicious tendency. Sedley, a handsome and wealthy young

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* Bibliographie des Ouvrages relatifs à l'Amour, vol. 3, p. 156.

† La France Littéraire, vol. 5, p. 144.



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rake, thoroughly imbued with Chesterfield's teaching, visits Buxton, where he succeeds in seducing two married ladies—Harriet Homespun, and Fanny Mortimer. His villany is at last detected, and he is killed by the outraged husband, Mortimer. The tale is told in 111 letters from various persons, chiefly between Sedley and his friend Thornton. While displaying ingenuity and talent, *The Pupil of Pleasure* is "distinguished by a kind of mawkish affectation of sensibility," which renders it entirely unsuited to modern taste. Although the story turns entirely upon the seduction of women, all voluptuous descriptions and harsh words are avoided. In some respects it reminds one of *Les Liaisons Dangereuses*. It has been designated as "unnatural and shocking—it cannot be read without disgust." *

I know of no illustrated edition, but have before me an obscene mezzotint, 13¼ by 10⅜ inches, designed probably by GEORGE MORLAND, and engraved by W. WARD, subscribed, outside the design, *Mrs Homespun and Sedley. Pupil of Pleasure*. On an old-fashioned four-post bedstead Harriet reclines with her right leg raised, her breasts exposed; Sedley is placing himself upon her; with her right hand she pats his cheek, with her left directs his member.

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* Monthly Review, vol. 56, p. 232.

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SAMUEL JOHNSON PRATT, pseudonym COURTNEY MELMOTH, was born at St. Ives, in Huntingdonshire, Dec. 25, 1749; and died at Birmingham, Oct. 4, 1814. He was an actor, poet, playwright, bookseller, lecturer, and author of several novels and other works, in fact, "a very voluminous gentleman."*

**The Authentic Memoirs of the Countess de Barre,** the French King's Mistress, Carefully collated from a Manuscript in the Possession of the Dutchess of VILLEROY, By Sir FRANCIS N——.

*Si l'on se plait a l'image du vray,*
*Combien doit on rechercher le vray meme?*

The Second Edition. London: Printed for the Editors, and Sold by J. ROSON, No. 54, St. Martin's Le Grand; and G. REILY, Queen-Street, May Fair, 1771. Price Bound Three Shillings.

Large 12mo.; size of paper 7 by $4\frac{3}{8}$, of letter-press $4\frac{7}{8}$ by $2\frac{5}{8}$ inches; pp. 216 ex title.

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* **Biographical Dict.** Gorton; Idem Chalmers; Idem Watkins; **Biographia Dramatica**; **Critical Dict.** Allibone; **Petite Bibliographie Biographico-Romancière**; **Cat. of Five Hundred Celebrated Authors of Great Britain now Living**; **Notes and Queries**, 6 s. vi. 212, vii. 37; &c. His second name is sometimes given as *Jackson* in error.

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Other editions: London, 1772; Bern, 1775;* London RASON, 1777.† Reprinted by WILLIAM DUGDALE, as **The Lover's Festival,** *or Melting Moments.*‡ Reproduced in **The Exquisite** as *Memoirs of the Countess du Barre,* beginning with the third letter. A French translation, by the original London publishers, ROSON and REILY, **Memoires Authentiques. De La Comtesse de Barré,** *Maitresse de Louis XV. &c., Londres,* 1772, "ont été mis à l'index et saisis par l'ordre de l'autorité à la vente BERGERET, en 1859."§ This volume is in 8vo.; size of letter-press 5 by $2\frac{3}{4}$ inches; pp. 136; on title-page are the same quotation and two double lines; 24 letters; dated 1772. There is a German rendering, as follows: **Glaubwürdige Nachrichten von der Gräfinn von Barre** in Briefen. Aus dem Engliſchen überſetzt. Cölln am Rhein, bey PETER MARTEAU, dem Jüngern. 1772. 8vo.; size of letter-press $4\frac{5}{8}$ by $2\frac{5}{8}$ inches; pp. 176; on title-page a fleuron, one plain and two fancy lines. The volume contains 24 letters, not dated. This edition was published at Leipzig by HERTEL. Reprinted in 1778, 8vo.‖

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* **Bibliographie Biographique,** Oettinger, vol. 1, col. 439.

† **Bibliotheca Britannica,** Watt, vol. 3. *Rason* should no doubt be *Roson.*

‡ **Biographical Notes** by J. Campbell, M.S.

§ **Cat. des Ouvrages &c. condamnés,** Drujon, p. 246, where *du Barri* should be *de Barre.*

‖ **Bibliotheca Germanorum erotica,** p. 8.

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These *Memoirs* consist of 24 letters, all dated 1770, supposed to be written by a gentleman in Paris to his friend in England. In them are narrated the amatory adventures of one Emily Palmer, who, through the agency of the Duc de Richelieu, becomes the mistress of Louis XV. On the title-page the name is given without accent, although throughout the volume it is printed *De Barré.* In the first letter the author says: "The life of the countess *De Barré*, before the French King became enamoured of her, has been whispered in my ear; but it differs so much from the account the editors of some magazines have given you of that lady, that it looks rather like a romance than a real history. It is in every respect the reverse of what you know concerning her." This is perhaps the only truthful passage in the book, which is indeed no more the history of Madame Du Barry than of any other profligate woman who combines prudence with cunning and licentiousness. "C'est un petit roman (write E. & J. De Goncourt) qui n'a pas le moindre rapport avec l'histoire de madame du Barry."* The style is somewhat flimsy and stilted; gross language is carefully eschewed; the story is sufficiently interesting; and the book altogether may be pronounced a fair specimen of its class.

Another heap of rubbish, swept out of Mons. Vergy's garret. This

* La Du Barry, p. 2, note.

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foreigner, who has so impudently thrust himself into the English Grubean society, appears determined to fill all our booksellers shops, stalls, and circulating libraries with lies and obscenity; the only studies in which he seems ambitious of excelling. In truth, we are sorry to see the Chevalier so grossly misapplying his talents; for he certainly is capable of better things

With these trenchant remarks did a contemporary critic dispose of the book and its author.*

On the fly-leaf of the copy before me, formerly in the possession of M. ARTHUR DINAUX, is the following note, in his own handwriting, signed by him, and dated Montataire, 1857:

Ouvrage singulier, dont l'auteur ou l'éditeur a la singulière prétention de donner, en le publiant, les véritables mémoires de la comtesse Dubarry. Et rien, positivement rien de ce qui est dans ce livre, n'a le moindre rapport avec la véritable histoire de la dernière maîtresse de Louis XV. L'imagination d'un écrivain anglais a tout fait; il ne faut donc pas chercher en cet ouvrage la moindre parcelle de vérité historique.

Emily's seduction has inspired the artist, probably GEORGE MORLAND, of a mezzotint, 13 by 10½ inches, entitled, outside the design, *Emily Palmer (afterwards Countess de Barre) & Mr de C.——*. The incident occurs at p. 128, which, together with a quotation of three lines, is given on the plate. Emily reclines on a couch, one foot touching the floor, her breasts and legs exposed; with her right hand she endeavours to keep from her the member of Mr. de C——, who kneels on the couch between her legs.

* Monthly Review, 1771, vol 44, p. 92.

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**Did you ever see such Damned Stuff?** Or, So—Much —The—Better. A Story Without Head or Tail, Wit or Humour.

*Rantum-skantum* is the Word,
And *Nonsense* shall ensue.

London: Printed for C. G. SEYFFERT in Pall-mall. 1760.

Small 8vo., size of letter-press 4¾ by 2½ inches; pp. vii. and 168.

We must suppose that the author intends the first part of his title to be applied to the novels he is about to parody, rather than to his own work, which cannot be looked upon as "damned stuff;" indeed, it is throughout pervaded with a fair amount of humour, and, however far-fetched some of the situations may be, and are intended to be, it is never dull. It is, in fact, an imitation, or rather a parody, and a very clever one, of those French anti-clerical, semi-erotic, fairy tales, so much in vogue during the last century.

A time may come when thinking will not be out of fashion: when writings that might be of real service to the public, shall be no longer condemned to accommodate chandlers and trunk-makers, or what may be worse yet, in heaps of waste paper, to reproach and punish the poor book-seller for having had a better opinion of the Age than it deserves; while such trash in the French haut-gout, as I am now serving you with, will most probably consume numerous editions. (p. 50.)

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The Princes Toadstool and Discreet are rivals for the hand of the Princess Tricolora. Toadstool is protected by the Fairy Burning-spite, Discreet by the Fairy Sly. Out of the rivalries of the two Fairies, and the following Oracle of the Inquisitor-General, spring the incidents and complications of the tale. "The Prince Discreet will have the Princess Tricolora, and he will not have her; so much the better for her. The Prince Toadstool will have the Princess Tricolora, and will not have her; so much the better for her, and for me." (p. 39.) Discreet and Tricolora are transformed into a cock and hen partridge, and in this form the first part of the oracle is accomplished; brought back to her human form, Tricolora is wedded to Toadstool; in this wise passes their wedded night:

Scarce had the company cleared the room before a voice was heard to pronounce these words: "He is not *there* yet."—Madam, said Toadstool allow me to give this voice the lie. Tricolora observed a modest silence, which authorized a husband's rights: he was proceeding to avail himself of it, when the Princess made a face, a complaint, and a motion. Toadstool full of respect, reined in his rapture, and asked what ailed her. My Lord, said she, something very extraordinary is the matter with me. Do you feel any pain in any part? pursued Toadstool.—My Lord, it is more embarassing than painful.—Permit me, Madam, to see.—I dare not, replied the Princess, if you knew but where it is you would not ask me.—Your saying so, answered Toadstool, points out to me where it is. At these words, he examined; but how great must be his astonishment at seeing a rose surrounded with thorns!—Ah, said he, Madam, what a beautiful rose

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is there! pray, is it a mark you was born with?—My Lord, said the Princess, I believe it is but just now come there.—That is very odd, said Toadstool; this must either be a trick plaid me, or meant me for a piece of gallantry. But I perceive some letters: they are perhaps a motto allow me to use a light to read them: the character is very small: I fancy it is Elzevir. Toadstool went and brought a candle: but he found a change of decoration. There were now neither rose nor thorns: in their place he saw two monstrous fingers that were making horns at him. Toadstool put himself into a violent passion; can you blame him?—Madam, cried he, you have got a gallant, and those are his fingers.—My lord, what do you mean? you use me ill.—Madam, be so good as to stand up, that I may see whether that will make no alteration. The Princess stood up, but the fingers were still there. Toadstool tried to think, but as he had always been an enemy to thinking, thinking was, at this juncture, an enemy to him, as indeed it generally is to those who have not got a habit of it. This will now appear. "Princess," said he with an air of satisfaction; "all this is nothing but a joke, and a cursed stupid one of the Fairy Sly, who wants to obstruct my joys by giving me umbrage about you. I remark however, that those two fingers cannot hinder me from giving you proof of my esteem. They will doubtless disappear the instant I shall shew I despise them!" He had then, as things appeared, a misplaced desire, and indeed his wrong head never suggested to him any other: and that desire he was proceeding to satisfy. But the two fingers just then became a pair of claws, and squeezed him unmercifully. He skreamed out, and what redoubled his torments, was, that the Princess by an involuntary impulsion, at the same time he was thus held fast, walked or rather ran in a retrograde motion round the room with as much speed, as the fleetest greyhound could do in its course forward. S'death! Madam, cried he out, you are mad: what do you mean? stop, stop!—Indeed, my Lord, I cannot, answered she, continuing to draw him, in that manner, several turns round the room, without ceasing.—Madam, said Toadstool, this is not to be born: you ruin me: I



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shall never be good for any thing as long as I live. At length, after a full quarter of an hour and more, Tricolora fell backward into an arm-chair, and Toadstool, released with a jerk, rolled down upon the floor, quite senseless. (p. 72).

The Inquisitor is consulted, gives some oracular explanation, which Toadstool does not understand, and:

At these words the Inquisitor made up directly towards the Princess, who was sitting on the bed, waiting modestly the result of all this. Toadstool was hurrying after, to seize and stop him, when the Inquisitor pronounced with the true tone of a magician, "Invisible spirits, subjected to my power: make the prophane keep their distance, while I consummate the mistery in hand." That instant the apartment was seen separated into two by a curtain of the richest Genoa-velvet. Toadstool remained with the two fairies on the side in which was the Queen in the tapestry, and the Inquisitor on that where the bed was, and alone with the Princess. His Royal Lowness the Prince Toadstool turned furious, in the choleric stile of all little men: and wanted to creep under the curtain, than which however not a wall of adamant could have more effectually cut off all communication. Finding this, he cried out, you, son of fifty fathers, you!—stay but till I come to you. Tricolora at this, on the other side, made her dulcet-voice be heard, saying, "That must not be." This put the poor Prince in a greater rage yet: he foamed at the mouth, and cried out, Hold, you execrable spawn of a goat and a monkey:—I will be at you. Not, said the Fairy Sly, before he will have been at the Princess. Well! said Toadstool, cooling a little, what somewhat comforts me is that, at least, he will prick himself.—Hush Ladies, a moment's silence, pray.—Let us hear how he will come off: the thing deserves attention. At the same time he clapped his ear close to the curtain, not expecting to hear the exclamation he did hear. O what pleasure! said the Inquisitor-General. Pleasure! Pleasure! intterrupted

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Toadstool: why the man must be mad. Let us hear a little more. And indeed the sort of sighs and murmurs he heard, convinced him but too well, that the rose had no thorns for his happy substitute. The Princess giving at length a piercing cry, at which she fainted away, the charm was broke, &c. (p. 91),

**The Fruit-Shop**, a Tale. Vol. I.

*Mais je l'aime, et veux que mes vers,*
*Dans tous les coins de l'univers*
*En fassent vivre la Memoire;*
*Et ne veux penser desormais*
*Qu'a chanter dignement sa Gloire.*

VOIT.

London: Printed for C. MORAN, in *Covent-Garden.* 1765.

Small 8vo.; size of letter-press 5 by 2⅓ inches; 2 vols.; the pagination of the first volume is irregular: there are pp. xxii. of *Dedication*, *Invocation*, *Protest*, *Caution*, and *Advice*, and the body of the volume begins with p. 17 to p. 168; vol. 2 pp. 160, both ex titles; three lines on the title-pages of both volumes; but the quotation on that of the second volume consists of ten lines of English verse signed R.; to vol. 1 there is a curious, roughly engraved frontispiece, signed C. TRIM fec$^{t}$, representing a garden scene; before a temple of oriental design stands a yew tree shaped like a phallus, above which two Cupids hold a wreath in form of the female organ; a man, dressed in academic robes, and leaning on an ass, points to the

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phallic tree, while a boy squirts at him with a syringe. The chief figure in this frontispiece is intended for the "distinguished personage" to whom the volume is dedicated, to whom the author thus addresses himself:

In the first place, you have reflected a disgrace on what, when properly supported, ought to be a respectable appellation, that of author; by running upon the world repeatedly, so many volumes of unconnected and slattern ribaldry; wherefore we exhibit you at full length, receiving ablutory chastisement, through what resembles your beloved slit of a French girl's petticoat (O infamy! O dulness!) in that very region, relative to whose prurient concerns your thoughts mostly concentrate.—Thence is made to drop on the ground, your burning shame, that ungracious chestnut, which in your former volumes, you had made to excite a smarting there, or thereabout.

You are displayed in our frontispiece, by way of a satirical gibbet, as (which indeed is the truth) totally neglectful of what should be in your eye, a sacred edifice (because for that end, liveried in its service) and fixing all your attention upon inferior things.

We give you, for congenial support to lean upon, the grave, the four-footed philosopher you cultivated such an intimacy with at *Lyons*, and whose long-eared solemnity, seems not only to listen to, but even to converse with you, in a sly and chuckling manner. Here the wags, the wicked wits of the day, will be for adopting and patching you over with these Latin shreds, *Similis Simili gaudet;* Like herds with like. *Asinus Asinum fricat;* ass tickles ass. *Par nobile fratrum;* a distinguished pair of brothers.

This violent tirade, with a couple more pages *ejusdem farinæ*, evidently intended for the author of *Tristram Shandy*, (the book on which the ass treads in the frontispiece), forms the dedication.

As the author elects to designate his book *A Tale*, it may

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as well figure among fiction as anywhere else. It is, however, for the most part, a humourous, allegorical, and discursive disquisition on the *Fruit-Shop*, as he is pleased to call woman, or rather on those parts of her which are more particularly connected with fruit-bearing. The manner and humour of Swift and Sterne seem to have been aimed at; sarcasms and covert inuendos on living personages are frequent; and digressions are freely indulged in; but the wit and true satire of these writers are never attained.

The work is divided into four parts. The first, treating of the Garden of Eden, its probable position on the globe, &c., is dull and tedious. The second part relates to what happened after the Fall, the invention of the Fig-leaf, &c., and goes on to treat of Love, Marriage, Cuckoldom, and "The Unnaturalists, or Deserters of the Fruit-Shop"; it is not the least curious chapter in the book. Part III. consists of a review of the "unwearied passion for the Fruit-Shop" among the Romans, beginning with Jupiter and ending with Julius Cæsar. The fourth part strikes me as the most remarkable, both as to the subjects it embraces, and the mode of treating them; in it are chapters on "Odd Conceptions," Celibacy, Flagellation as a "Bye-Way to Heaven," concerning which I cannot refrain from a short extract:

A most happy expedient was hit off by a vigorous monk, and confessor to a convent of nuns, to whom he preached that the shortest road to Heaven,

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and the bye-way thither for the elect, was to lower in the most humbling manner they could, that part of their body which was the most elevated. By this means certain plumpnesses (in vulgar phrase called posteriours) and most despised, would be raised to a deserved and conspicuous degree of eminence: in which situation they might be sure of receiving, anon, animating impressions, and missionary irradiations, if they were destined to figure among the elect.

Natural curiosity as well as religious obedience, must have made any woman, nun, or other, pay proper regard to so interesting a tale (doctrine we mean) nay proceed without hesitation to the putting it in practice, and this gave rise to two whimsical terms, invented by errour, to wit, *attrition* and *contrition*, both derivatives from the Latin verb *terere* to rub. Its compounds *atterere*, signifies to rub to: *conterere* to rub with. *Attrition* was done by the woman when lowering her head, the highest part of her body, she rubbed her nose to the ground. In this act of devotion she must be supported on her knees, to raise to a conspicuous view her background, whose situation in general is rather low, and held in contempt. By that position the fair penitent resembles somewhat those peculiarly shaped vessels, which mariners call, a low peak and high stern.

The second part of the ceremony, *contrition* borrowed from *conterere*, to rub with, and executed by the *judiciously intriguing* confessor, or conscience director, that by neither bearing too heavily upon, nor touching with his mortal hands, the discovery of such a fraud might be prevented. She the while was to keep her eyes piously closed, the veil drawn fast before them as yet not worthy of having a peep at heavenly things.—The operation proved too pleasureable not to be readily believed in, because flattering to her pride for the present, and hopes of hereafter; as well as on account of her exquisite sensation to her unknown, until the priestly office of installation; which by the implicit devotee was received as a super-natural gift, that she desired to repeatedly taste of, as often as the holy man should think

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her worthy of being honoured with such mystical and enraptured visitations, which indeed was as frequently as he could comply with her request.

From pranks like these, have been derived all the imposture of *stigmats*, and other religious frauds, as practiced by *Pere* GIRARD with LA CADIERE, &c. &c. &c. and in their calendars, (as may be seen in some of the old legendary collections) are called the Sinners practical Comfort, or the pious Recreation of—

*Nez a Terre,*
*Cul en L'air*

That is, *the Bye-Way to Heaven.* (vol. 2, p. 95).

Other matters discoursed upon in the same chapter are Macerations, "Mahomet no Fool," Platonism, Eunuchism, and the "Philo-gonists, the truly Orthodox," to whom four chapters are devoted.

The object of the book is to inculcate the use of woman as nature intended her to be used—as a source of pleasure and means of propagating the race; those who refuse thus to use her, either celibates, masturbates, or sodomites, are severely censured. In the chapter on Love we read:

Moreover, the *Fruit-Shop*, growing still more refined in its sentimental faculty, was become so nice, and so scrupulous, as not to receive any *thing* within its precincts, but through a predilection, above all others, for the person to whom *the thing* belonged; and *vice versa*—Every reader of the least learning must understand the *inuendo* of these two Latin words. Let us be picturesque and clever, but by no means coarse or vulgar. (vol. 1, p. 139).

The *Appendix* and *Notes* which close the second volume are by no means the least curious, or erudite, portions of the per-

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formance. In them is described "The Fruit-Shop of St. James'-Street," where "matters never proceed further in this chaste domain than to a *kiss* or a *feel*, transiently and with the greatest decorum"; the object, title, &c., of the work are explained; and, finally, as a *bonne bouche*, various quotations, in different languages, upon women's breasts.

Shall we stigmatize this strange composition as obscene? Perhaps it is scarcely more so than the novels which the author sets out by condemning; it certainly seems not to have been considered as such at the time of its publication, for in the copy before me there is an *ex libris* of "Walker's Circulating Library, Maidstone, Books let at 3s. 6d. a Quarter."

**The Forced Virgin**; or, The Unnatural Mother. A True Secret History.

*How strange a Riddle Virtue is!*
*They never miss it who possess it not,*
*And they who have it ever find a Want.*
ROCHESTER'S Valent.

London: Printed for W. TROTT, at the *Seven Stars*, in *Russel-Court*, *Drury Lane*. MDCCXXX. [Price One Shilling.]

8vo. (counts 4); size of paper 8¼ by 5, of letter-press 6¼ by 3⅜ inches; pp. 40 with 6 unnumbered of title and dedication; title-page has a single and a double line, and is surrounded by

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double lines; there is a curious engraved frontispiece, signed G. THORNTON.

The story, which is quite tragical, is worked out with much more plot than was usual at that period; quaint and stiff as are the diction and style, it is by no means devoid of interest, or even of dramatic effect.

Arastes and Lominia love each other, and their attachment is favoured by Lominia's parents. Lysanor also desires Lominia, and finding his suit rejected, employs villains, who surprise the lovers in an arbour, carry off Lominia, and murder Arastes, whom they leave for dead. Lominia is conducted to a cave, where Lysanor awaits her. Failing by fair means to induce Lominia to submit to his wishes, Lysanor determines to resort to violence, and

impatient of Delay, already prepared for the direful Act, came hasty in; from forth his burning Orbs the destructive Light'ning flew;—His whole Frame shook with boiling Joy; Lust, not Love, sway'd his Soul, and nothing less than *Lominia's* Ruin possessed his Brain. The Door at his first Entrance he secured, when with a sudden Turn he seized the trembling Maid;—The beauteous Fair, press'd in his rough and harden'd Arms, by more than manly Force he bore with Pleasure to his stately Bed: in vain she prayed, his Lust had shut his Ears to such Intreaties.—In vain she strove to stay his raging Flames; Regard to her Virtue, or Fear of future Punishment, could make no room for a Moment's Delay; he had her now in full Possession, and was resolved to use the wished-for Hour; with one Hand intangled in her Hair, he held the Maiden down; while the other furthered him to compleat his hellish Purpose. (p. 14).



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The deed committed, "Lominia snatched up a Dagger, which lay on an adjacent Table, and struck it in his Breast—The Blood sallied apace from the Crimson Wound, and the heavy Wings of Death sealed down his lustful Eye-lids." She now thinks about the best means of escaping from the cavern, and decides to strip the "dead Carcass, and habit herself in the very Dress which *Lysanor* wore." This she does, gets out of the cave unperceived, and returns to her father's house. Here she learns that Arastes still lives, but she informs her father of her disgrace, and proclaims to him her intention of never marrying Arastes, considering herself now too much defiled to be any longer worthy of becoming his wife. Arastes recovers from his wound, and his affection for Lominia not having in any way abated, he "intreated *Lominia* to bless his Bed, and take upon her that most happy Title, a Wife." But, "a Difficulty arose to his Wishes, she began to feel the weighty Burthen of *Lysanor's* filthy Embraces, the dreadful Product of her destructive Ravishment." Mad to find herself in this state, she endeavours to procure abortion; but the drugs which she takes only make her ill without producing the desired effect. She succeeds, however, in concealing her pregnancy, and after a while resumes her former manner of life. Arastes's passion augments daily, and as Lominia still rejects his suit, he determines to enjoy her nevertheless. "One Day returning from Hunting" he induces Lominia to take supper at his house.

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Supper being ended, *Arastes* began to execute his Intentions, by such a Stratagem, which he thought his Good, but Evil Genius had put in his Brain. The sparkling Wine enliven'd their tired Spirits, when an Opportunity offering most desireable to his Wishes, he threw into her Glass the Juice of some bruised Poppies; which secret Design, or any other, the Innocent Maid no way dreaded: she thought herself, in this House, as secure, as in her Father's; she drank the prepared Liquor, which being seconded with other Opiates, began shortly to make their long wish'd-for Operation. Now heavy Sleep press'd down the starry Lights, and seated it self on her clasping Eyelids;—A sudden Numbness possessed every little Motion, and she appeared a Coarse, senseless, and unmoveable. *Arastes*, overjoyed at the Success of his Design, snatched up the Captivated Fair, laid her on an adjacent Bed, and there performed the Act his Desires had long urged him to. (p. 25).

The next day she returns to the parental roof, "thoughtless of her compleated Ruin." The time for her delivery being now arrived, she is by the aid of a confidante, Clarina, delivered secretly of a boy. Unable to continue the concealment of her disgrace, except by getting rid of the child, she induces Clarina to take him away and leave him in a neighbouring wood. Arastes in the meantime, suspecting Lominia to be with child by him, watches her closely, and sees Clarina deposit something in the wood; he goes there, and finds the child, whom he takes away, and gives into the hands of an old woman of trust to rear for him. Lominia, hearing nothing more of the babe, believes him dead; until one day, walking with her lover, and overtaken by a storm, they seek shelter in the very cottage where the little one is being brought up. Arastes then

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tells her that he found the boy, and is rearing him in the hope of some day discovering his parents.

At this Account, Anger, Revenge, and Hate filled her Soul! To think that any Part of *Lysanor* was in Being, revived obliviated Woes. Yet, in this extravagant Point, was she so far Mistress of her Thoughts, that *Arastes* could not see any Variation in the tormented Maid; though her Griefs were highly swell'd, she curb'd the rising Passions, and parted with him in appearance as usual. As soon as he was gone, she hasted to her Chamber, intentively to ruminate upon the many Misfortunes, iuto which her anxious Fate had cast her. It was now, her crouding Thoughts came too fast for a strict Examination; nothing but Revenge and Murther filled her once virtuous Soul; to take away from the Child that Life he but borrowed from her, she thought would be the only Means to secure her former Ease, and shun the Arms of *Arastes;* whom now she began to loath with as great a Remorse, as before she received his Addresses with Pleasure. All that can be thought of the most rigid Hate, swelled her every Intent; 'twas now she would have rejoiced at the welcome News of the Death of that Person, whom once she adored as Life it self; so wavering is the human Soul, that, once injured, especially in such a Point as this, it can scarce forgive. In the wildest Flights of Thought, and intent on Murder, she spent the few remaining Hours of Night; nor did the next Day's early Dawn produce the least Abatement or Delay of the rigid Execution; she went secretly from her Father's House, with a fixed Resolution to sacrifice the innocent Product of her severe Virtue; soon as she reached the humble Cottage of the ancient Matron (the sight of which seemed a Delight to her pregnant Fancy) the little Babe, fond of its unknown Parent, came running with a Smile on his Brow, to the Arms of the more than brutish Mother. *Lominia*, with soothing Words and trifling Toys, prevailed so far on the Child, that unperceived, she seduced him to an adjacent Wood; a Place befitting the most detested Rapes or Murders; where, with an uncommon Ven-

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geance, she struck the lovely Boy three or four desperate Blows on his snowy Bosom, with a Ponyard, which she had taken out with her, and concealed till then in her Breast; the Lamb-like Babe sunk under the heavy Strokes, in the Folds of Death, where, extended at its Length, the lovely Offspring lay exposed to the open Wild. (p. 31).

Arastes meanwhile learns that Lominia has taken the boy with her from the cottage, and rejoices at what he thinks to be her affection for him. He goes at once to her house to express to her his joy, and informs her without any further reserve that he is aware that she is the child's mother; this she resents as an insult, when he fully explains that unknown to her he has possessed her, and that he considers the infant his as well as hers. "Terrified as she was before, now unspeakable Horror ingrossed her every Thought," and ridding herself of Arastes, she hastens to the wood, where she had murdered her child, to gaze on him once more, and then to kill herself. In this she is prevented by two men who were passing (this is the subject of the frontispiece), and taken before the justice. Through her father's iutercession, she is allowed to go out of prison on bail, and in his house she stabs herself. Arastes, on seeing his loved Lominia dead, seizes the dagger which she has just used, with intent to take his own life, but is prevented by a servant. Arastes now becomes gloomy and unhappy, and being unable to live longer in a place where such misfortunes have befallen him, makes over all his property to the family of Orontes, Lo-

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minia's father, and "the next Day he took Shipping, and is thought by every one to be dead; the Ship nor any of its Crew being since heard of."

**The Pleasures of Love.** Containing A Variety of entertaining Particulars and Curiosities, in the Cabinet of Venus. London: Printed in the Year MDCCLV.

Small square 8vo; size of letter-press $3\frac{5}{8}$ by $2\frac{3}{4}$ inches; pp. 84, including title and bastard-title; 17 oval engravings, including frontispiece, all well drawn and finely engraved; the frontispiece represents a fat woman with a basin of cordial in her left hand, withdrawing with her right hand the curtain of a bed, on which four naked legs are seen; on the curtain is inscribed: *The Pleasures of Love 1755*. This book, which I take to be exceedingly scarce, was, in 1872, reprinted by J. SCHEIBLE of Stuttgart at Th. 1. 10 sgr.; without plates; size of paper 7 by $4\frac{1}{2}$, of letter-press 5 by $3\frac{3}{4}$ inches; pp. 65; title printed in red; issue 100 copies. It was, in 1881, again reprinted, in London, from Scheible's reprint, as:

**The Adventures of a Rake.** Containing A Variety of Entertaining Particulars and Curiosities in the Cabinet of Venus. Six Coloured Illustrations. Privately Printed. London: 1881.

Size of paper $6\frac{1}{4}$ by $4\frac{1}{4}$, of letter-press $4\frac{3}{4}$ by 3 inches; pp. 60 in all; two fancy lines on title page; 6 coloured lithographs

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of the vilest description, not in any way inspired by the pretty engravings of the original edition; price £2 2s.; issue 150 copies. The heroine's name is, in this version, changed from *Betsy* into *Maria*, and chapter-headings are added.

There is, I believe, no person, however insignificant in the world, but, if an account of his life and adventures were committed to paper, would be entertaining in some degree: the follies of our own life, and those we are liable to be drawn into by others, will constantly afford matter for serious reflection. Those which are innocent (as there are harmless follies) will be most entertaining; and those of a vicious kind, may, if properly related, deter others from pursuing the same path.

The truth of the above platitude, with which the volume before us opens, was never less forcibly exemplified than in the flimsily written narrative entitled *The Pleasures of Love*. The hero, son of a gentleman of fortune, tells his own story. He is sent to reside with an uncle in the country, where he becomes enamoured of a farmer's daughter, whom he wishes to marry. The union being disapproved by the friends on both sides, the love-sick youth elopes with his darling Betsy. His uncle has him pursued, and forcibly carried off, not however before he has obtained the last favour from the willing fair one. He is carried to London, and articled to an attorney. Neither his master nor the study of the law is to his taste; and his vexation, augmented by regret at the loss of his intended wife, drives him in-

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to dissipation. Although his father, whom he accidentally meets when at the end of his resources, pays his debts, finds him a new master, and pardons him, he soon falls back into his old courses, until, reduced to the verge of penury, he accepts service as a footman to a lady in the country. On arriving at his place he finds that his duties to his mistress are to be of a personal and most familiar kind. She is however a woman in the prime of life, he is nothing loth, and gives such substantial satisfaction that he becomes her *major-domo*. Similar services are accorded to the cook and housemaid, so that his energies are kept well employed. This lady having gone to London for a change sends home a new chambermaid, who, to our hero's astonishment and delight, turns out to be no other than his beloved Betsy, of whom ever since he was forced away from her he has been unable to obtain any trace. A newspaper, in which Betsy has wrapped up some of the trinkets he gave her, informs him at the same time of the death of his father, through which occurence he has become master of the paternal estate. He now weds Betsy, and goes with her to her home, where they discover that she is not the daughter of a farmer, but of a man of wealth, and is in fact entitled to no less a sum than £20,000. "I could not," observes the narrator in conclusion, "help acknowledging the hand of Providence, in thus bringing about things by so uncommon a series of chequered circumstances." The tale is padded with the adventures of two London strumpets

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with whom our rake sleeps; and mention is made of "that school of Venus, Bob Derry's," and "the Golden Lion in the Strand, well known by the name of the *Cat*."

**The History of the Human Heart,** or The Adventures of a Young Gentleman. London: 1769.

12mo.; pp. 314.* Reprinted with merely the name changed as:

**Memoirs of a Man of Pleasure**; or, the Amours, Intrigues, and Adventures, of Sir Charles Manly. Interspersed with curious Narratives, and Embellished with Numerous Elegant Engravings. London: Printed and Published by W. DUGDALE, 23, Russell Court, Drury Lane. 1827.

12mo. (counts 6); size of letter-press $4\frac{1}{2}$ by $2\frac{7}{8}$ inches; pp. 306 in all; on the title-page there are a graduated, a double, and a plain line; 4 engravings, free, but not obscene, unequal in merit; that referring to p. 254, as indicated on it, being the best, although unsigned; two others, however, bear the following signatures: (1) T. JONES Del. B. READING Sc. (2) B. READING Sculp. only. It was again issued, probably by the same publisher, with title-page similarly worded, but with the

* I am indebted to JAMES CAMPBELL'S MS. Notes for the above title and description.



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impress altered into *Printed and Published by* J. TURNER, * *50 Holywell Street, Strand ;* 8vo. ; size of letter-press $4\frac{3}{4}$ by 3 inches; two fancy lines on the title-page; pp. 231 including one title-page; 6 coloured lithographs, suggestive, but not obscene, very badly done, and not copied from the engravings in the last mentioned edition. In the copy before me a second full title-page is added, of which the first six words are identical, after which it is much amplified; the publisher's name and address are given as above, and *Price Half-a-Guinea* is added. This I take to be the edition noted by GAY, as the words *Wanton Waiting Maid* occur in the additions to the second title-page. I have an American reprint before me: title-page worded as the first edition of Dugdale, given in full above, but with impress, *New-York*: HENRY S. G. SMITH & Co. *1855.*; 8vo. ; no signatures; size of paper $7\frac{3}{4}$ by $5\frac{1}{8}$, of letter-press $5\frac{1}{4}$ by $3\frac{5}{8}$ inches; 3 wretchedly done wood cuts; on the printed outer wrapper occur the words *Wanton Waiting Maid*; price 50 cents.

This is a tale of some pretention, not a mere tissue of amatory adventures, as delineation of character, at least that of the hero, is aimed at. After a long and irrelevant *Intro-*

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* Turner was one of the names under which W. Dugdale traded. See Index Librorum Prohibitorum, p. 127.

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*duction* of 14 pp., his history is begun while our hero is still "in the loins of his father," whence, during the wedding night of his parents, he is transferred "into the ovaria of his mother," and the narration is continued with some tedium during the whole time of gestation. The subject of generation generally is fully dilated on, but as the author has embraced theories which are at present entirely exploded, this portion of his work, although treated as *ex cathedra*, is worthless. Our hero's birth is dated 1686, but the costume of the story is of a much later period. Charles Manly evinces at an early age a passion for the fair sex, which is thus accounted for. During his mother's pregnancy,

> Sir Charles Manly chanced to be called some days from home, and Louisa (his mother) made a young lady, a kinswoman of hers, her bed-fellow for that time. This lady was young and frolicsome, and one night, when undressed for going to bed, playing some wanton tricks to make Louisa laugh, she discovered a certain promontory about her, more naturally coveted by a man than a woman, but as the latter have sometimes very strange longings in their pregnancy, Louisa, casting her eyes on that seldom seen spot, was seized with an unaccountable desire to taste it. She endeavoured to check the thought as soon as conceived, but in vain; the more she strove to banish the unnatural idea, the more it haunted her imagination, She grew very restless, and communicated her anxiety to the unborn infant, who wished and longed, it knew not for what, but still was sensible something was wanting to remove its uneasiness, little knowing at that time, that what was so much its own and it *(sic)* mother's wishes, was destined for purposes much different from what its present notion of things could suggest. (*Memoirs*, 1827, p. 22.)

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When about 12 years old, Charles seduces, or is seduced by, his cousin, a girl of a similar age; which being discovered, he is sent for a time to the house of a friend; shortly afterwards his father dispatches him on his travels, under the care of a tutor, who introduces him into bad company, and encourages him in his licentiousness. We follow him step by step through intrigues, probable and improbable, until at last he weds a young lady, whom he had seduced, and afterwards deserted at the Hague, and who follows him back to London. "Adeline (thus she is named) tempered love and the conjugal bed with so much discretion, that she perfectly reclaimed the once wild Charles, and made him own that one hour's happiness with her was worth an age of those guilty scenes, in pursuit of which he had spent so much money, time, and youth."

Some interesting sketches of the amusements of the rakes of the time may be picked out of the book, one especially curious scene is that of the "posture girls," depicted at p. 116, who "stripped stark naked, and mounted themselves on the middle of the table," the better to display their talents. One of these Cyprians afterwards tells her own history, which is good. *The History of the Human Heart*, or the reprint from which I have quoted, *Memoirs of a Man of Pleasure*, can scarcely be designated as a licentious novel; very free in parts it undoubtedly is, but obscenity is generally avoided and it scarcely oversteps the limit in tales of an amatory kind. The style is poor, and it cannot be looked upon as a composition of anything but inferior order.

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**The Modern Rake;** or, the Life and Adventures of Sir Edward Walford: Containing a Curious and Voluptuous History of his luscious intrigues, with numerous women of fashion, his laughable faux pas, feats of gallantry, debauchery, dissipation, and concubinism! His numerous rapes, seductions, and amatory scrapes. Memoirs of the Beautiful Courtezans with whom he lived; with some Ticklish Songs, Anecdotes, Poetry, &c. Enriched with many Curious Plates. J. SUDBURY, Printer, Gate Street. 1824.

Tall 12mo. (counts 6); pp. 112 in all; 9 coloured illustrations, spirited, characteristic, and very obscene; the name of the publisher and the date are correct; catalogued at £3 „ 3 „ 0.

The book was, I believe, reprinted a few years later by J. B. BROOKES, with slight alterations in the wording of the title, the word "Adventures," for instance, being replaced by "Voluptuous Intrigues."

Son of a lusty footman by the young wife of a debilitated old baronet, our hero displays early precocity, and having one day witnessed, himself unseen, the amorous encounter of a dustman and his "blowen," he returns home with his dress in disorder, and his erect member uncovered. The door is opened to him by a servant girl, with whom he at once proceeds to have connection. His father surprises the imprudent young couple, turns the girl out of doors, and determines to send the youth on a journey with his tutor. This gentleman proves to be a thorough libertine. On the packet they pick up a French

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courtezan, who accompanies them to Paris, and recounts her own adventures, perhaps the most interesting part of the book, as they embrace some very striking flagellation scenes, together with anecdotes of GEORGE IV., and of ROVER, manager of Drury Lane Theatre. At Paris our hero lives very happily with his mistress, until one night he is robbed at a brothel, and has to regain his home in a state of complete nudity. His mistress is indignant at such conduct, and leaves him, being unwilling, as she writes, to "submit to have the leavings of any common strumpet." Tiring of Paris, young Walford passes into Spain, where he is captured by brigands. He manages however to effect his escape together with the niece of a Spanish nobleman. Hearing now of his mother's death, he hastens back to England, and is well received by his father, who, however, soon after expires. Sir Edward now reforms, and becomes a happy, married man. Although no literary talent is displayed, the tale is fairly entertaining. Mention is made in the course of the story of *Fanny Hill*, *Bawdy House Dialogues*, *Letters of Two Cousins*, *Intrigues of a Lady of Fashion*, *The Ladies Tell Tale*, and *Chevalier de Faublas*. The volume before me is disfigured by numerous typographical errors.

JOHN SUDBURY carried on business from about 1820 to 1830, chiefly at No. 252, High Holborn, and did not hesitate to attach his name to the erotic books he published.

JOHN BENJAMIN BROOKES had a shop in the Opera Colonnade, whence he removed to 9, New Bond Street; he died in 1839.

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**The Amorous Intrigues and Adventures of Don Ferdinand and Donna Marie.** Ferdinand's Intrigue with the Innkeeper's Wife. Cataline's Amour with Ferdinand. Donna Marie's Intrigue. Curious Adventures of the Duke & Duchess of Storza. London: Printed for the Booksellers.

Size of letter-press 4½ by 2¾ inches; no signatures; pp. 124; the last 16 pages are in a smaller type than the former part of the volume; there is a line on the title-page; the half-title and page-headings bear *Woman Disrobed*; date of publication about 1820 to 1830.*

The tale, which is divided into 16 chapters, is indicated in skeleton on the title-page. Don Ferdinand and his lady Donna Marie make a journey from Madrid to Ubeda. On their arrival, Ferdinand takes a fancy to Cataline, the mistress of the inn, and her husband being absent, arranges to share her bed that night. As soon as his wife is asleep, he quits the nuptial couch, and proceeds to the room of Cataline, but in his hurry leaves the door of his own apartment open. One of his valets having occasion to relieve himself in the night, loses

* In the copy before me there is an engraved and coloured frontispiece, not obscene, with the following inscription: *"I raised her in my arms it was but a few steps to the bed she had just quitted, in which I — Page 67."* As it has no reference to the text, I suppose it belongs to another work.

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his way on his return from the jakes in the dark, and gets into bed with his mistress. Marie at first takes the servant for the master, but is afterwards undeceived; and having derived much satisfaction from his vigorous embraces, and exacted a promise of secrecy, she pardons his error, and sends him off to his own room. In the mean time the innkeeper returns. Ferdinand has to conceal himself under Cataline's bed, and after much discomfort, fright, and risk of detection, manages to regain his own chamber. The next day a lady and gentleman arrive at the inn, and desire to be allowed to accompany Ferdinand and Marie on their journey. Their offer is accepted; and all four set out together. The lady, however, turns out to be a former lover of Marie, to whom she sacrificed her virginity, and whom she was to have espoused, but for the opposition of her parents, who forced her to wed Ferdinand. He has adopted this female disguise, together with the name of Pensilea, in order again to approach his former mistress. Ferdinand is entirely deceived, and even makes love to the supposed damsel. At the next village they stop at there is but an ale-house with one bed, that of the hostess, which is given up to the ladies; and Marie and her quondam lover have the felicity of again passing a night in each other's arms. Pensilea pretends to encourage Ferdinand's attentions, and when they next put up, gives him an assignation in her bed chamber, exacting however from him a

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promise to come without a light, and not to speak during the night. When dawn breaks, Ferdinand finds himself in bed with an ugly kitchen wench—his wife having in the interim eloped with the person with whom he supposed he was sleeping.

Although the author is a man of some reading—a few curious books being alluded to, and Latin quotations and snatches of English verse being scattered freely through the volume—the tale is flimsily put together, and badly told; altogether the book has no literary value.

**The Man of Pleasure at Paris;** or, An Account of the Pleasures of that Capital: in A Series of Letters, from Sir Charles P . . . to Lady Emily C . . .

"———In nos tota ruens Venus
Cyprum deseruit—." HOR.

Paris: Printed in the year 1808.

Large 8vo. (counts 4); size of letter-press 4½ by 3½ inches; pp. 63; on the title-page are two graduated lines; 4 coloured folding plates, obscene, rough in execution, but spirited in design; catalogued at the time of publication as: "translated from the French, embellished with 4 coloured plates, 16s"; published in London by JOHN BENJAMIN BROOKS. There is another edition which I have not had the opportunity of examining. In 1881 the work was reprinted in London, without



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illustrations, on toned paper, price £1. 11s. 6d.; title-page as above, with following exceptions: dashes replace the dots after the letters "P" and "C," the quotation is omitted, and the impress reads *London 1881*; no signatures; size of paper $8\frac{3}{4}$ by $4\frac{1}{2}$, of letter-press $4\frac{3}{4}$ by 3 inches; pp. 54.

The work is in eight letters, addressed to Emily; it is not translated from the French. The hero narrates to his mistress, whom he has left in England, his amatory adventures in Paris —adventures of the most common-place description, and unworthy of any more special notice. The volume is dedicated to the author's tutor, Rev. J . . . L . . . M . . . ., D.D., under whose auspices he "first became acquainted with the elegancies of the learned *Meursius*, and the valuable secrets of the eloquent *Aloysia Sigea*.—"

**The Seducing Cardinal,** or, Isabella Peto. A Tale founded on Facts. London: *Published as the Act directs,* By Madame Le Duck, Mortimer Street; and to be had of all Respectable Booksellers. 1830. Price 1*l.* 11s. 6d.

12mo. (counts 6); size of letter-press $4\frac{5}{8}$ by $2\frac{7}{8}$ inches; pp. 78; on the title-page a graduated and a plain line; five obscene, coloured engravings, differing in merit and style of execution; date correct; published by J. B. Brookes.

The Seducing Cardinal is "John Peter Carraffa, who was

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afterwards Pope by the name of Paul the 3d,"* and Isabella Peto is an orphan of 18 years "on the point of marriage with Signor Antonio Lucca." Carraffa is smitten with her beauty, and in order to gain possession of her, causes her betrothed to be thrown into the prison of the Inquisition. Isabella is advised by a woman who has passed through the Cardinal's hands, and is in his interest, to apply to him for her lover's release; she does so, and purchases his freedom with her virginity. The young people are united; but a week after the marriage Lucca is ordered to his post in Candia, and the Cardinal renews his intimacy with Isabella. Soon after, Isabella sets sail to join her husband, who however "was killed in an action with the Turks, and she fell into the hands of the Bey of Adrianople, to whose Seraglio she was immediately conveyed." The remainder of the book is devoted to her treatment (very kind and delicate), by her new master, and to several letters between the Bey and Atalide, his favourite slave. Eventually Carraffa visits Constantinople on the business of the Venetian Republic, obtains the release of Isabella and Atalide, and by his persuasions they both take the veil. The book is exceedingly licentious, but has no literary merit whatever.

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* Pope Paul III. was a Farnese, not a Caraffa, nor was there a *John Peter* Caraffa, a personage having probably no existence except in the brain of the author.

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**The Inutility of Virtue.** Translated from the French by Dr. —, of Magdalen College, Oxford. London: *Published as the Act directs*, By Madame Le Duck, Mortimer Street; And to be had of all Respectable Booksellers. 1830. Price 2*l.* 2s.

12mo. (counts 6); size of letter-press $4\frac{3}{4}$ by $2\frac{3}{4}$ inches; pp. 72; one plain and two graduated lines on the title-page; 8 folding engravings, obscene, bold in design and well executed; date correct; published by J. B. Brookes. About 1860 W. Dugdale reprinted the book, with the following elaborate title-page, which I reproduce in extenso, as it not incorrectly affords a notion of the contents of the volume:

"O Virtue! What art thou but an empty name?"—
Brutus.

**The Inutility of Virtue,** A Tale of Lust and Licentiousness, Exemplified in the History of a Young and Beautiful Lady, Modest and Virtuous, who, by a Series of Unfortunate Circumstances, is first Ravished by a Robber, Then becomes successively the victim of Lust and Sensuality; till overpowered by Debauchery, her Passions become Predominant, her Mind remaining Pure, while her Body is contaminated. The whole richly and beautifully Narrated, and illustrated with Numerous Elegant Engravings. Showing the Triumphs of Vice, and the Degradation of Virtue. London, Printed for the Society of Vice.

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8vo.; size of letter-press 5¼ by 3 inches; pp. 59; two double lines on title-page; 8 wretchedly done coloured lithographs, obscene, and not copied from the engravings above mentioned; catalogued at Two Guineas.

The heroine, who is born at Naples, and educated for the Opera, writes her adventures for the edification of a female friend. On her way to Rome to join Count Torso who has offered her marriage, she falls into the hands of a brigand by whom she is raped. She is wedded nevertheless to a man of whom she is fond, and to whom she desires to remain true; but in spite of her good intentions, and of her repeated protestations of constancy, she falls a prey to every man with whom she comes in contact. The adventures are of the stalest and most ordinary kind. The book is full of errors, and has no merit whatever. In spite of the indication on the title-page, it does not appear to be a translation, although its origin may be traced to a French source. Setting aside the cruelty and bloodthirstiness in which "le joli Marquis" delighted, but which would not have been found attractive to English readers, the idea of insulting virtue and making it ridiculous pervades all DE SADE'S books, and there can be no doubt that the adventures before us were inspired by those of *Justine*, one of whose first misfortunes, be it remembered, was experienced at the hands of brigands.

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**The Lustful Turk.** Part the First. A History Founded on Facts, Containing An interesting Narrative of the cruel fate of the two Young English Ladies, named SILVIA CAREY, and EMILY BARLOW. Fully explaining how Emily Barlow, and her servant, Eliza Gibbs, on their passage to India, were taken prisoners by an Algerine Pirate, and made a present of to the Dey of Algiers; who, on the very night of their arrival debauched Emily.—Containing also, every particular of the artful plans laid by the Dey, to get possession of the person of SILVIA CAREY — how he effected his purpose — with the particulars of her becoming a victim to his libidinous desires. Which Recital is also interspersed with the Histories of several other Ladies confined in the Dey's Harem. One of which gives an account of the horrid practices then carrying on in several French and Italian Convents by a society of Monks, established at Algiers, under pretence of redeeming Christian slaves; but who, in reality, carried on an infamous traffic in Young Girls.—Also an account of the sufferings of ELIZA GIBBS, from the flogging propensities of the Bey of Tunis. With many other curious circumstances, until the reduction of Algiers by Lord Exmouth; by which means these particulars became known.—The whole compiled from the Original Letters, by permission of one of the sufferers. Embellished with Beautiful Engravings. Published in Two Parts, By An ARCADIAN, A 8 *(sic)* The Law Directs; And to be had of all the principal Booksellers in town or country. Price £2 2s. 1828.

Six lines on the title-page. In the following year a new and *general* title-page was issued, worded thus:

**The Lustful Turk,** An Interesting History, Founded on

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Facts. *Embellished with Eiyhteen* (sic) *beautiful Engravings.* Published in Arcadia. Price Four Guineas. 1829.

Large 12mo. (counts 6); size of letter-press 5 by 2¾ inches; 2 parts; pp. 69 and 94, ex titles; eighteen coloured engravings, bold in design, but faulty in drawing, and poor in execution; dates correct; published by J. B. BROOKES.

W. DUGDALE reprinted the book twice. His first edition, which appeared in 1860 or 64, I have not seen, but find it catalogued by him as with "sixteen plates in the two volumes, and price four Guineas." The title-page of his second issue reads as follows:

**The Lustful Turk:** or Scenes in the Harem of an Eastern Potentate, Faithfully and Vividly Depicted In a series of Letters from a young and Beautiful English Lady to her Cousin in England—The full particulars of her Ravishment, of her complete abandonment to all the salacious Tastes of the Turks, described with that zest and simplicity, which always gives guarantee for its authenticity.

In Two Parts Part 1. Enriched with Superb Engravings Printed for the Society of Vice. Three Guineas.

8vo.; size of letter-press 5 by 3 inches; two plain and two fancy lines on title-page; two parts, each with separate title-page; pp. 136 of the 2 parts, the paging running through; 14 or 16 coloured lithographs in the 2 parts, partially imitated from the first-mentioned edition, but most infamously done. Although the arrangement is not quite identical, the matter in this is substantially the same as in the edition of Brookes.

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The title-page which heads this notice serves at the same time as table of contents, from which the substance of the book can be pretty well gathered; more we hardly want to know. It is not badly written, and a remarkable feature of it is that the same adventure is in one or two instances recounted by the two different actors—by Emily to her friend, and by the Dey to his,—so that we get the same tableau from two different points of view. All the adventures are exceedingly voluptuous.

**Scenes in the Seraglio.** By the Author of "The Lusty (*sic*) Turk." With Numerous Coloured Plates. Price Two Guineas.

8vo.; size of letter-press 5⅛ by 2⅝ inches; two fancy lines on title-page; pp. 88; 6 badly done coloured lithographs; published about 1855 to 1860 in London, by W. DUGDALE. There is a somewhat later edition, same size and number of pages, title the same, except that the inverted commas which enclose "The Lusty Turk" are omitted, and "With Numerous Coloured Plates" becomes simply "Coloured Plates"; this edition is not so well printed, and the type used is slightly different. Both issues have a second half-title, *Seraglio Scenes*; and in both the illustrations are identical. There is yet an earlier edition of about 1820 to 1830, with 6 coloured plates, well executed, and from which the common lithographs

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in the two issues above noted have been copied. Dugdale catalogued the volume as follows:

Scenes in the Seraglio, or Adventures of a Young Lady in the Harem of the Grand Sultan.. Brought up in the most refined modesty, she is assailed by the grossest attacks upon her chastity. From a retiring and virtuous maid, she is gradually roused to become one of the most voluptuous and ardent votaries of Venus, and seeks in the recesses of the Seraglio, for that one thing which can alone render captivity endurable. A most powerful *(sic)* written work, and one eminently calculated to rouse the dormant passions.

This work is similar to *The Lustful Turk*, and could very well have been written by the same author. Adelaide, a young Sicilian beauty, is carried off by the corsair Tiek, who at first contemplates enjoying her himself, but, having satisfied himself that she is a maid, his avarice overcomes his lust, and he determines to derive profit rather than pleasure from her virginity. He contents himself then, during the time she is on board his ship, with forcing her to submit to his caresses, and to add zest to his enjoyment by being present while he completely satisfies his desires in the arms of a certain countess whom he has also captured. Tiek conveys his yet undeflowered victim to Constantinople, and sells her to Achmet, Sultan of Turkey, who treats her with the greatest kindness and delicacy, and at last induces her to submit willingly to his wishes. In the body of the book is introduced the history of the *Amours of Euphrosyne*, another inmate of the harem. This brief sketch, together with the above advertisement, is as ample a notice as the book deserves.



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**Injured Innocence:** or, The Rape of SARAH WOODCOCK, A Tale. Founded on Facts. Compiled partly from the Trial of Lord BALTIMORE, partly from papers found after his decease, and arranged without the omittal of any of the facts given in Evidence by Sarah Woodcock, at the Trial. By S—— J——, Esq., Of Magdalen College, Oxford, Author of The Lustful Turk.—The Inutility of Virtue.—Seducing Cardinal.—Scenes in the Seraglio.—Seduction of Sontag. Domestic Discipline, or Every One to his Taste. Eight Beautiful Plates. New York:—Printed for the Booksellers.

8vo.; size of letter-press 5½ by 3 inches; pp. 76 in all; the 8 plates are coloured lithographs, obscene, and badly done; published in London, by W. DUGDALE about 1860. There are two other editions which I have not seen: the first by J. B. BROOKES, without place or date, but with engravings; the second by W. DUGDALE about 1840, of which the volume before me is a re-issue.*

*Injured Innocence* is in truth founded on the well known trial of Lord Baltimore; † it is put in the form of a narrative, and,

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* Notes by JAMES CAMPBELL, MS.

† The Trial of Frederick Calvert, Esq; Baron of Baltimore, in the Kingdom of Ireland, for A Rape on the Body of SARAH WOODCOCK; and of ELIZ. GRIFFINBURG, and ANN HARVEY, otherwise DARBY, As Accessaries before the Fact, For procuring, aiding and abetting him in committing the

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although his lordship is proclaimed guilty, Sarah is represented as a consenting party. Much matter, not to be found in the trial, is introduced: Miss Ludlow recounts to Sarah how Lord Baltimore had seduced her.

There are also *The History of Miss Lee*, and *Mrs. Sidney's Amours*. The latter are ingenious and interesting; the real seducer of the heroine making her believe by a well concocted plan that her own father and not he had taken her maidenhead, and by the same artifice procuring her own and her father's consent for her to live with him as his mistress. In the present volume it is stated as

a well known fact, that shortly after the trial SARAH and her sister JANE, nearly as lovely as herself, were sent to a relation's near Colchester, in Essex, under assumed names, from whence they both suddenly disappeared, nor was it until the death of his lordship, many years after, that any information of their fate was obtained; from his papers it appeared, although she had endeavoured to sacrifice his life to the injured laws of his

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said Rape. At The Assizes held at Kingston, for the County of Surry On Saturday, the 26th of March, 1768. Before The Hon. Sir SYDNEY STAFFORD SMYTHE, Knt. One of the Barons of his Majesty's Court of Exchequer. Published by Permission of the Judge. Taken in Short-hand by JOSEPH GURNEY. London: Printed for WILLIAM OWEN, in Fleet-Street; and JOSEPH GURNEY, at No. 39, in Bread-Street. M.DCC.LXVIII.

Folio; pp. 74 ex title. There is also an 8vo. edition; pp. 232 ex title; title and date the same. Lord Baltimore and the two women tried with him were found not guilty.

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country, this attempt had not in the least abated his passion for her, and after the trial he carefully sought for, and found out where she was secreted, and eventually not only persuaded her, but also her innocent sister to accompany him to Italy, where Jane the youngest, it is reported, became also a victim to his uncontrollable licentiousness.

The book is written without ability, although the *Amours of Mrs. Sidney* and the final defloration of Sarah are told with some warmth.

**Memoirs of Rosa Bellefille**; or, A Delicious Banquet of Amorous Delights! Dedicated to the Goddess of Voluptuous Pleasure, and her soul-enamoured votaries.

" 'Tis nature's work, when hot desires
Inflame the soul with amorous fires!"
Vide page 5.

Paphian Press.—1828.

12mo.; size of letter-press 4½ by 2⅝ inches; pp. 99; one double and two single lines on the title-page; 6 engravings, obscene, and fairly well executed; published in London by G. CANNON; original edition; the tale is in 18 chapters (the last two being both numbered XVII.), each of which has a synopsis of contents at the beginning, and closes with a few doggerel lines. There is a more modern edition: **Memoirs of Rosa Bellefille,** *or a Delicious Banquet of Amorous Delights.* M. SULLIVAN, *Printer, London.* 8vo.; pp. 96; 8 abominable, obscene, coloured lithographs, not copied in any respect from

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the edition of Cannon. This version is in 16 chapters, the last two being omitted, as well as many of the chapter headings; at p. 65 a smaller type than in the first part of the book is adopted; published by W. DUGDALE in 1865. I have before me a set of 6 water-colour drawings to illustrate *Rosa Bellefille* done by EDWARD SELLON, of whose artistic efforts I have already spoken elsewhere*; they measure 6½ by 5¼ inches, and are more remarkable for their expressiveness and obscenity than for correctness of drawing or technical finish.

This is an insipid, tiresome book—the language stilted, overloaded, and fulsome, frequently interspersed with French words; the narrative monotonous, and lacking interest. Rosa, who recounts her own adventures, is a young woman of exceptionally salacious disposition; she elopes from school, and actually solicits every man she meets; she is kept by several, and quits each as she tires of him, or finds that he does not possess sufficient vigour to satisfy her boundless cravings; she at last becomes a common whore, and takes "a small lodging in the purlieus of Drury Lane." The reproduction of a few lines will justify the strictures advanced above. Rosa, dressed in male attire, is eloping with a gentleman from her academy at Hammersmith:

Velocitous as our speed was, we had not proceeded half a-mile before,—propulsive pruriency stimulating the energy of procreant zeal—the members

* Index Librorum Prohibitorum, p. 396.

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of inoculative union stood erect in impatient condition for active duty! my inamorato, with one hand thrust into my swelling bosom (in celestial ramble over my bubbies) and with the other, removing le culottin-empéchement, (the close-breeches obstruction,) inserting his finger up the temple-porch prepared the the *(sic)* venereous agent within for immediate sacrificial offering! placing himself procumbent with his shoulders against the back, and his toes stretched against the front of the chaise, and I putting myself, Buttock over him, in an incubative attitude &c.

**Evelina**; or, the Amours & Adventures of a Lady of Fashion Written by herself. Vol. 1. London: Printed and Published by CHARLES ROBERTS, Wardour Street.

12mo. (counts 6); size of letter-press $4\frac{3}{8}$ to $4\frac{1}{2}$ by $2\frac{1}{2}$ to $2\frac{3}{4}$ inches; 2 vols.; pp. 105, and 85 in all; both vols. are printed throughout in two different types, the first change to the smaller type occurring at vol. 1, p. 23; 6 very badly done coloured lithographs; two fancy lines and one plain line on the title-page. This edition appeared about 1840, but is not the original, which was, I believe, entitled **Evelina.** I have two other editions before me: (1). After the first fourteen words of the title-page, which are identical, occur the following lines:

Cupidon! c'est mon Dieu—Son empire absolu
Existe dans mon cœur, subjugue ma vertu;
C'est lui qui me conduit je n'ai point d'autre guide.
Et ma vie sans lui ne deviendrait qu'un vide. The Author.

The impress is altered into *London: Printed for the Booksellers.* 12mo. (counts 6); pp. 130; on the title-page are two plain lines and a line divided by a circle, thus: ——o——.

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This edition was, I believe, published by ANTHONY DYER in, or shortly before, 1843. (2). Title as above; no motto; impress *London: Printed for the Bibliopolists.*; 8vo.; size of letter-press 5⅛ by 3 inches; pp. 151; the paging being continued through the two volumes; three lines on title-page; a half-title only, at p. 85, for the second volume. This I take to be the edition of W. DUGDALE, about 1860, in spite of his cataloguing it as "*Evelina*, with fine plates (probably eight in number, they are wanting in the copy before me) price two guineas."*

Eveline, or Evelina, a young lady of good family, daughter of Sir John C——, allows herself to be deflowered by her father's valet on board the packet while crossing to France. She afterwards passes into the arms of her different pages, one a negro, into those of her father's coachman, with whom she knows her mother to be intimate, of her own brother and father, both of whom she, as it were, seduces. She assumes male attire, and parades the streets of Paris by night in search of adventures; grants her favours to a shoemaker, to a whole bevy of coachmen, &c.; and she fights a duel. On principle she never allows any man of birth to enjoy her. She refuses an offer of marriage from a French Duke, but accepts that of an English Baronet, whom she succeeds in deceiving with

* The above tale must not of course be confounded with one of Miss Burney with a similar title, included by Gay in his Bibliographie.

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regard to her virginity, as she had previously deceived her father. Her husband stipulates only that she shall remain chaste until she shall be with child, after which she shall be free to indulge her passions as she may think fit. He keeps his word, and during her pregnancy he himself procures her men to gratify her inordinate cravings. In spite of her continual commerce with other men she is much attached to her spouse, and bears him a son and a daughter. He meets with an accident, and dies suddenly, leaving her a large fortune, with which she retires to Paris, accompanied by those servants who had *served* her so faithfully. The scene indeed throughout is chiefly at Paris, where "you are not, as in London, subject to the epigram of every snarling newspaper writer—you are not exposed, as in the British Capital, to the censure and chit-chat of every dame who has or who has not yet had an opportunity of risking her reputation. Paris is par excellence—The Paradise of Women!" At the beginning the book is fairly well written, but towards the end it becomes tame, same, and fragmentary. It (at any rate the edition which heads this notice) is full of blunders, printer's and others, especially in French, with which it is much interlarded.

ANTHONY EDWARD DYER WHITE, who traded, as above mentioned, under the name of ANTHONY DYER, carried on business in St. Martin's Church Yard, at 88, Regent Street, and at 24, Princes Street, Leicester Square. He died in 1843, and was succeeded by his son EDWARD till about 1860.

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**The Favourite of Venus**; or, Secrets of My Note-Book: Explained in the Life of a Votary of Pleasure. By THERESA BERKLEY.

"Heavens! what a sensation! how can I describe the pleasures of the rod!—it's magic touch is so enthralling—so enchanting—so——."

Illustrated with Fine Engravings. London: Printed and published by J. SUDBURY, 252, High Holborn.

12mo. (counts 6); size of letter-press 4½ by 2⅝ inches; a line on the title-page; pp. 78; the colophon bears the name and address of the publisher and printer, J. SUDBURY; published between 1820 and 1830. The work was again issued, about 1830, by JOHN DUGDALE, with 6 illustrations,* but I have never seen this edition.

We have here the Adventures of a Shopman, whose intrigues are carried on with the customers to whom he delivers goods purchased at his father's shop; but as his amours are with ladies of no higher rank than prostitutes and kept women, as they are tamely told, and lack any kind of novelty, the book must be pronounced one of the weakest and dullest of its kind, and of no literary value whatever. One or two Flogging

* Notes by J. CAMPBELL, MS.



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scenes are of course introduced. The hero tells his own story, and throughout the whole volume there is no reference to,ro mention of, Theresa Berkley,* whose name figures on the title-page.

The School-fellows; or, Young Ladies Guide to Love. *In a Series of Letters.* Including some Curious Anecdotes of Flagellation. To which is added, The Singular and Diverting History of The Life and Death of a Godemiche, *Enriched with fine Engravings.* Part the First. London; Printed by JOHN JONES, Whitefriars.

12mo. (counts 6); size of letter-press 4½ by 2¾ inches; three lines on the title-page; pp. 66; five engravings, well drawn, finely executed, and coloured; although the title-page bears "Part the first," the work is complete in one volume; published by JOHN ASCHAM, of Chancery Lane, about 1830.

In nine letters, Cecilia and Emily recall to each other the lewd moments they passed together at school, and recount the amorous adventures which they have gone through since their separation. The topics chiefly dilated on are masturbation and birching. The style is poor, the language coarse, and the incidents are devoid of interest. The *Wonderful and Edify-*

* Respecting her consult Index Librorum Prohibitorum.

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*ing History of the Origin of the Godemiche or Dildo*, with which the volume terminates, is translated from *L'Arétin Moderne*.

**How to Make Love**, or, The Art of Making Love in more ways than one, exemplified in a series of Letters between two Cousins. Cythera Press, 1823.

Published in London by JOHN ASCHAM, with 12 obscene engravings, fairly well executed. In 1828 the same publisher issued a sequel, probably by the same author, entitled: **How to Raise Love**, &c., in two vols.* These two works were reprinted together as follows:

**How to Raise Love:** or Mutual Amatory Series *(sic)*; Disclosed in a Series of Letters, between Two Cousins. Enriched with Fine Engravings. Dedicated to the Voluptuous. Vol. I. London. Published for the Purchasers. 1848.

No signatures; size of letter-press $5\frac{1}{8}$ by $3\frac{1}{8}$ inches; three lines on the title-page; 2 vols.; pp. 71 and 75; the second volume being divided into two parts, with a half-title at p. 23; vol. II. is dated 1849; published in America; it has lithographs, but I do not know how many.

* For above title and information I am indebted to J. CAMPBELL'S MS. Notes.

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**How to Raise Love;** or the Art of Making Love, in more ways than one; being the Voluptuous History and Secret Correspondence of Two Young Ladies, (Cousins,) handsome and accomplished. Minutely detailing their first Sexual Emotions; their Feelings at its Introduction; and their delicious Enjoyment of the enchanting Revelries of Love. With Fine Engravings. Part the First. Printed for the Society of Vice.

8vo.; size of letter-press $5\frac{1}{4}$ by $3\frac{1}{8}$ inches; two lines on the title-page; 3 vols; pp. 104, 54, and 75; 24 obscene, coloured lithographs of vile execution; the title-pages of the second and third volume are less ample than that of the first, given above; published by W. DUGDALE, about 1860 to 65; catalogued by him as: *The Two Cousins, or How to Raise Love*, &c. Price Three Guineas.

Neither of these editions embodies exactly the matter contained in the two works published by Ascham; nor do they accord with each other. The first twelve letters are identical in both, after which the arrangement differs.

The correspondents and principal actors in *How to Raise Love* are the two cousins, Stella and Theresa, Gabrielle, a friend of Theresa, and her pupil Lalotte, Charles, afterwards husband of Stella, Theresa's brother, and a schoolfellow of his, Frederic. It would be impossible, in a brief sketch, to convey any adequate notion of the contents of the work, even were such an attempt desirable. Of plot or connected story

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there is nothing; the different friends relate, for each other's amusement, the adventures which have befallen them during their separation from one another; their letters, be the correspondents male or female, turning chiefly upon the circumstances attending their first initiation into the difference of the sexes, and the secrets of copulation. The book is fairly well written, gross and obscene words being avoided, and although the ground traversed by each writer in turn is pretty much the same, it may be pronounced a good specimen of its class.

**The Curious and Diverting History and Adventures of a Bedstead;** Containing Many Singular and Interesting Amorous Tales and Narratives, particularly Lord K—'s Rapes and Seduction: Peep into the Seraglio: *Intrigues in a Boarding School.—London Licentiousness displayed; interspersed with others, forming one of the most moving histories, ever displayed to the public of* Amours in High and Low Life. Embellished with Appropriate Plates. SMITH, Printer 3, Wych-street, Strand.

12mo. (counts 6); size of letter-press $4\frac{3}{8}$ by $2\frac{3}{4}$ inches; pp. 158; two lines on title-page; 8 coloured engravings * of poor

* Not "4 fig." as given by GAY, who is also incorrect in the wording of the title, and probable date of publication. Through the pages of the **New London Rambler's Magazine** run *The Adventures of a Four-post Bedstead*, a story entirely dissimilar from the one noticed above.

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execution, free, but not obscene; the type is changed at p. 51, and again at p. 145. This is a reprint by W. DUGDALE, in 1840 or 41, of a tale originally published in 1784, in **The Rambler's Magazine.** There is also an illustrated edition by HENRY S. G. SMITH & Co., of New York, entitled, I believe: **The Adventures of a French Bedstead,** &c.*

As the younger CRÉBILLON selected the *Sopha* as a means to introduce a series of love scenes, so has the present unknown author chosen the more prosaic *bedstead* as an excuse for his. Here however the comparison stops. For lightly and gracefully as the French writer touches his theme, with just so heavy a hand does the British story-teller narrate his more material adventures. The convenience of a bedstead as a peg on which to hang amatory sketches is obvious; and the author has taken full advantage of his opportunity so far as diversity of incidents is concerned. From the Seraglio of an Irish nobleman the bedstead passes to the confessional of an Irish priest, thence it is transported to King's Place, London, to a brothel in the Piazza, Covent Garden, &c. Of the adventures themselves the title-page tells us perhaps enough; suffice it to add that gross details are omitted, and obscene words avoided. As is not unusual in works of this class, "succeding volumes" are promised should the "readers have felt pleasure in the above adventures," but, as far as I am aware, no sequel has appeared.

* J. SCHEIBLE's **Catalog** Nr. 97, art. 6.

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**The Mysteries of Whoredom,** revealed in a correspondence between Miss Loveman and Miss Longfort, *Two Blooming Cyprians in Full Trade,* Interspersed with Numerous Interesting Anecdotes, Divers Interesting Stories, Sundry droll adventures, A Variety of Comic Incidents, And an Extensive Fund of Voluptuous Recreation and Incitement. *Embellished with Beautiful Cuts.* London: Printed for the Society of Vice.

8vo.; size of letter-press 5½ by 3¼ inches; pp. 91, the first sixteen pages of which are numbered in Roman numerals; on the title-page, which is printed in various types, are two lines; 6 (?) coloured lithographs, obscene, and badly done; published by W. DUGDALE about 1860; price Two Guineas. There is an earlier edition, which I have not seen, but from which the above was reprinted, published by GEORGE CANNON, shortly before 1828, and catalogued by him as "with six exquisitely engraved and coloured plates, bound in morocco, 5s." There is, I believe, yet another edition, with 60 pages.

The title is scarcely appropriate—of mystery there is none, and whoredom conveys too deep a meaning for the contents of the volume. The work consists of seventeen letters which pass between the two damsels whose names figure on the title-page, preceded by short sketches of their early life. Both adopt the profession of Cyprians from choice; Harriet Love-

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man resides in London, Sophia Longfort in the country, which enables the supposed writers to impart a certain diversity to the adventures which they relate. Although at the end, a duke and a count, "resolved to live in a more domestic style, fixed upon us (the two heroines) as their partners, and entreated us to consider ourselves as their wives, the idle ceremony alone excepted," there is no attempt at a plot, and the correspondence is nothing but a medley of lewd, colourless anecdotes, without character or individuality, and seldom rising above common place. In spite of the editor's boast that: "While all the luscious mysteries of Venus are displayed, it is free from that too gross disgusting nauseousness of indelicacy so many works of a similar nature abound with; the language too, can yield to none, it rises superior to most; nor could the critics, was this a book those gentlemen would trouble their wise noddles about, find scarce a word they could supply to more advantage with another," the book is in truth badly written, and is devoid of merit either of style or imagination.

**Nunnery Tales**; or Cruising under False Colours: A Tale of Love and Lust. London: Printed for the Booksellers.

8vo.; size of letter-press 5 by $2\frac{5}{8}$ inches; a line on the title-page of the first volume; 3 vols.; pp. 134, 128, 137; 24 coloured lithographs, obscene and badly done; original edition; published by W. DUGDALE in the years 1866, 1867,

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1868; vol. the third is dated, and bears moreover on its title-page, "with appropriate engravings"; sold at 2 guineas per volume.

Disguised in female attire, the young Augustus gains admission into a convent of which his aunt is the superior. He passes the first night in her bed. Aided afterwards by her, by the confessor of the house, father Eustace, who is in reality his own parent, and by the older nuns, he succeeds in enjoying every sister in the Convent. The abbess and the other nuns relate in turn their experiences and exploits, by which means the three volumes are made up. The work is entirely deficient in tone and character. The orgies and amorous encounters, were they even possible, would be more in keeping in a low brothel, than in the most abandoned of nunneries, with the nature, rules, and habits of which the author displays utter ignorance. Add to this bad printing and numerous typographical errors, and the reader may feel assured that the book is entirely beneath the notice of any literary man. One passage is sufficiently strange to be pointed out; it occurs at p. 70 of vol. 1, and is a very circumstantial description of the manner in which green-sick sisters were relieved by the application of a turkey's neck when a man was not available. I cannot refrain from ending my notice with the highly spiced words in which Dugdale was wont to announce the book in his catalogue: "every stretch of voluptuous imagination is here



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fully depicted, rogering, ravishing, ramming, one unbounded scene of lust, lechery and licentiousness."

**The Pastimes of a Convent,** or The Amorous Adventures of Father Andouillard, with Dissertation on the Advantages of Flagellation, Preceded by Recollections of the Youth of Raymond de B—— and of his Amorous Adventures. Brussels: 1798.

12mo.; 3 engravings; published in London, about 1830, by LOUIS CHAPPUIS and JAMES FERGUSON, who carried on business in Earl's Court, Leicester Square.* A few years afterwards the book was reprinted as:

**The Amorous History and Adventures of Raymond de B——, and Father Andouillard,** Detailing some Curious Histories, and disclosing the Pastimes of a Convent, With some Remarks on the Use and Advantages of Flagellation. With Engravings. JONES, Printer, King Street, London. 1701.

12mo. (counts 6); size of letter-press 4½ by 2⅝ inches; two lines on the title-page; part 1, pp. 50 ex bastard-title; 3 coloured lithographs, obscene, and badly executed, all three representing flogging; date false. JAMES CAMPBELL remarks:

* For the above title and information I am beholden to JAMES CAMPBELL's MS. Notes. The notice of the work in GAY's Bibliographie, vol. 5, p. 451, was communicated by J. Campbell.

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"The work seems also to have been published in French by G. Cannon. I find in an old catalogue: **Les Passetemps du Coubent,** *ou les Aventures amoureuses du Père Andouillard avec les Dissertations sur les avantages de la Flagellation,* 'with large plates.' I have a set of four large lithographs, two of which have a reference at the foot in French to Père Andouillard, but I have not seen a copy of the work in French. I suspect it must have been translated by Cannon."

I have not seen *The Pastimes of a Convent*, but have before me the first part of *The Amorous History*, of which the contents are briefly as follows: Raymond de B——, the son of a Piedmontese nobleman, is, in his seventeenth year, sent to pursue his studies under Father Hilaire, or Hilario, "a man about fifty, of an ardent temperament, full of strength and health. Having early embraced the monastic life, following the example of a Monk of his own age, he had put in practice every imaginable act of libertinage except the unnatural one of s——." Raymond suspects his tutor of intimacy with Julia, a young woman employed to clean the house, and watches. Through the key hole of the holy man's bedroom door he witnesses him enacting with Julia a scene of endearment heightened by flagellation. He determines to have his share of pleasure, and one day, during Father Hilaire's absence from home, surprises the girl while engaged in her domestic duties. She accepts his caresses, narrates to him the circumstances of

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her connection with Hilaire, declares her preference for him, Raymond, and continues:

We will seize every opportunity of seeing each other, and (profiting by the amorous lessons of your Professor,) of satisfying our passion. My experience will augment our enjoyments; we are young, let us spare my ancient lover, and let pleasure be our only guide. Let us only think of our burning desires, mine are sufficient for us both; and am I not indebted to Hilario for having initiated me in all the mysteries of refined libertinage, without which my senses would never have been completely satisfied? (p. 16).

Shortly after, Hilario is nominated head of the college of G—, near Bordeaux, to which new abode Raymond accompanies him. "Confiding in the innocence of his pupil, he had not the least idea of his intrigue with his mistress; thus all passed off as usual, the master continued to give lessons of love and voluptuousness to Julia, which were always repeated with fresh pleasure by his young and passionate disciples." Among Hilario's devotees is a Madame de St. Aure, a rich and handsome widow, who "did not in public pretend to shew a preference to a lover, she preferred satisfying her desires in the united society of several persons of both sexes," where flagellation was one of the chief pastimes. As Hilario's pupil, Raymond makes the widow's acquaintance, and is well received; and afterwards, through his friend Julia, gains admittance into the society, and is allowed to join in their orgies. Here he unexpectedly meets his own preceptor, who, under the name of Father Andouillard, belongs to the club.

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The good father accepts the position without embarrassment, and at the termination of the meeting:

> After exhausting every natural and artificial resource, Hilario again edified them by his counsels, and promised that each time they met he would communicate to them some portion of his amorous adventures, the difference *(sic)* scenes of which he would again repeat with the assistance of the charming proselytes who now surrounded him.

Here ends the first part, of which the half-title in the edition before me reads: *The Souvenirs of Raymond.* There should no doubt be a second part containing the amorous adventures of Father Andouillard, as promised above. Enough however has been said to identify this worthless book, and afford a notion of its contents.

## Captain Stroke-all's Pocket Book!

> Oh! for a lofty theme to sing,
> The triumphs of that hairy thing,
> Which makes the stoutest hero yield,
> And drop his head, and quit the field.
>
> PETER PRICKLEY.

London: Printed by C. J. ALLCOCK, Cock Court, Cock-spur Street.

Small 8vo.; size of letter-press $3\frac{3}{4}$ by $2\frac{3}{8}$ inches; pp. 80; two lines on the title-page; 7 plates are indicated in the text, and there should probably be a frontispiece to make up the usual number of 8; the half-title bears: *Stroke-all's Recol-*

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*lections.* This is a reprint, most likely by W. DUGDALE, of an earlier edition, before 1828, which, I believe, had engravings, but I have not seen it.

This is a string of insipid, commonplace, yet improbable adventures, ending in the hero's marriage with one of the girls he had seduced. The tale is told in a clumsy, inartistic manner, and in language gross, and frequently ungrammatical. The volume is worthless in every respect.

**Various Recollections of Domestic Scenes,** and Little Love Affairs; which occurred in my family. Compiled and written for my dearly beloved husband at Martinique. By Madame MARIE DE T**** **Maints Souvenirs,** Domestiques et d'Amourettes qui se Passerent dans ma Famille. Rédigés et Ecrits à mon très cher Mari à Martinique. Par Madame MARIE DE T****. 1748. In Three Parts.—Part 1.

8vo.; size of letter-press 5⅛ by 3¼ inches; 3 vols.; pp. 114 ex titles, 108, 167 in all; 14 coloured lithographs in the three volumes, of villanous execution. The *Recollections* terminate at p. 152 of the third volume, after which is added a tale in verse, *Rape of the Swain*; the date is incorrect. The work has been twice issued: in 1844 by WILLIAM DUGDALE, and catalogued by him at three guineas; and again by ANDREW

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WHITE in 1863. Both editions have the same title* and number of lithographs; I have not had the opportunity of comparing them, but believe that above described to be by White. An extract from the third part, with slight alterations, was published by JOHN BENJAMIN BROOKES, as:

**Domestic Discipline**; or, Every One to his Taste. London: *Published as the Act directs*, By BETSY WILSON, Bond Street, Sister of MARY WILSON, of St. John's Wood. Price 1*l.* 1s.

Large 12mo.; size of letterpress $4\frac{7}{8}$ by $2\frac{7}{8}$ inches; pp. 39; a graduated and a plain line on title-page; 3 engravings fairly well done.

It would be "a task as rash as ridiculous" to attempt to give any analysis of so rambling a work as *Various Recollections*. The heroine begins her narrative, written for the edification of her husband from whom she is temporarily separated, with a description of their courtship and marriage; she then proceeds with her recollections, which mainly consist of a constant bringing together of the various members of her family for the purpose of sensual gratification. The story is flimsily put together, badly written, and is without plot or coherence. In spite of the second part of the title which is in French, and of occasional gallicisms, I do not believe that the book is derived from a French source.

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* The work is catalogued incorrectly by GAY as: *Curious Recollections* &c., **Bibliographie**, vol. 2, p. 389.

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**The Victim of Lust!** or Scenes in the Life of Rosa Fielding. Depicting the Crimes and Follies of High Life and the Dissipation and Debaucheries of the day. With Fine Coloured Engravings. London: — Printed for the Booksellers.

8vo.; size of letter-press 5 by 3 inches; two double lines on the title-page; pp. 135 in all; 8 obscene, coloured lithographs, very badly executed; published by W. DUGDALE, about 1867; original edition.

Mr. Bonham, a wealthy country gentleman, and widower, falls in love with Rosa Fielding, a farmer's daughter, and shop-girl in a county town. He comes to an arrangement with her parents to send her to the boarding school of Mrs. Moreen in London, under pretence of completing her education, and making her more fit to become his wife. In the carriage, during the journey to town, he attempts her seduction; and fully accomplishes his object a short time afterwards, when he visits Rosa at the school. His daughter, Eliza, having learnt that her father has proposed to wed Rosa, becomes jealous, and requests her cousin, lover, and intended husband, Captain Torrant, to find out Rosa's whereabouts, and to seduce and disgrace her, so that old Bonham may not marry her. Bonham and Torrant meet in London on the very day in which the former has already deflowered Rosa. They dine together,

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and spent the night at a brothel. The next day the Captain writes to Mrs. Moreen in his uncle's name to invite Rosa out for the evening. He fetches her himself, has connection with her in the carriage, and conducts her to the house of the Earl of Longbowles, a friend of his. An orgie ensues, and Rosa is induced to accept Lord Longbowles' proposition to keep her. She does not return either to the school or to her former protector. The book is very obscene, and possesses no literary merit whatever.

**La Rose d'Amour**; or, the Adventures of a Gentleman in Search of Pleasure. Translated from the French.

Thus every creature, and of every kind,
The secret joys of sweet coition find.—DRYDEN.

Philadelphia: Printed expressly for the Purchasers.

8vo.; size of letter-press 4⅞ by 3 inches; 2 vols.; pp. 72 and 63; 16 coloured, obscene lithographs; two small lines on the title-page of both volumes; published by W. DUGDALE in 1864. This is a reprint of an original American work published at Philadelphia in 1849; 12mo.; pp. 140; illustrated. There is another American edition of 1852, pp. 179.* The tale has again been reprinted in **The Pearl.**†

* CAMPBELL'S **Notes**, MS.

† See that title, *post*.



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From the incorrect language in which this book is couched one might suppose it to be written by a foreigner, or by one entirely ignorant of the rules of English composition; and from the numerous Gallicisms with which it abounds, one might take it for a translation. It is however an original work,* and the Gallicisms may be assumed to bear out the indication in the title.

The hero, a young Frenchman, is introduced by a friend into a kind of club-brothel in Paris, whence he abducts the heroine, La Rose d'Amour. The young man posseses boundless wealth, and a chateau in the interior of France. In his yacht he makes voyages to buy or steal girls whom he conveys to his castle. The descriptions of the deflowering these various maidens occupy the chief part of the two volumes. From a literary point of view the book is worthless. The only passage worthy of notice is the description of the brothel above alluded to, which is curious, and occurs in the first volume. I am inclined to allow W. DUGDALE, who heads his notice : *Adventures of a Gentleman in Search of Pleasure* &c., to describe the book in his own characteristic manner :

One of the most remarkable works of the present day. Possessed of unbounded wealth, and of frame and of stamina of body apparently inex-

* It is not, as might be supposed, a translation of the work bearing the same title, and noted by Gay at vol. 6, p. 232, of his Bibliographie.

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haustible, he pursues pleasure with an appetite that grows by what it feeds on, and is never tired or wearied in the pursuit; this hero ravishes, seduces, and ruins all the females that come within his reach—rich and poor, gentle and simple, rough and refined, all fall down before his sceptre of flesh, his noble truncheon, his weapon of war. His great passion is for maidenheads, for young and unfledged virgins, for those in whom the secret instinct of propagation has hardly had time to develop itself. He travels the seas for new victims of his raging lust; he buys maidenheads by the score, he initiates them in all the mysteries of Venus, and, finally, retires to his chateau with a seraglio of beauties, such as Solomon might envy, and David long for in vain. Every page is a picture of sensual delight, and the book is illustrated with Sixteen Coloured Designs equal to the text. It is in two vols, and the price is Three guineas.

**Amours of an American Adventurer** in the New World and the Old. In Two Volumes. Enriched with Fine Engravings. New York, 1865.

8vo.; size of letter-press 5¼ by 3 inches; three lines on the title-page; pp. 128; 7 badly done, coloured lithographs, and an illustrated and lithographed title-page in addition to the printed one above noted; price two guineas; a reprint, done in London by W. DUGDALE, 1865, of an American original which I have not seen; in spite of "In Two Volumes," which appears on the title-page, the work is complete in one volume, possibly the original edition may be thus divided.

Julian Norton, the *American Adventurer*, while yet a lad, loses his father, and becomes the ward of an unprincipled

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uncle, who determines to deprive him of his birthright, and turns him adrift with ten dollars after a few years' schooling. While yet at school, Julian has an amour with Anna P—, a "very pretty girl on the other side of the house, in the female department." The intrigue being discovered, Norton determines to run away rather than submit to the punishment which awaits him. He makes for New York; and the volume is chiefly occupied with his various amorous adventures on the road. At New York he arrives almost destitute, and for want of better employment ships himself as a common sailor for Liverpool. In England he has but one adventure, somewhat improbable, and returns in the same vessel to New York. Immediately on landing he devotes the greater part of his pay to the relief of the family with whom he had lodged, and who had in the meantime fallen into distress. Hearing shortly after of his uncle's death, and that he is now a man of property, he espouses his beloved Anna, with whom he had never ceased to correspond. The book is written in a smart, off-hand style, and its American origin is clearly discernible.

**The Youthful Adventurer,** depicting the career of a Young Man Among the fair sex—with many various choice anecdotes of the ways of indulging the lustful passions, both in man and woman forming a guide to young and old in their pursuit of pleasure. With Coloured Plates. London; Printed for the Bibliopolists.

8vo.; size of letter-press $5\frac{1}{8}$ by $2\frac{5}{8}$ inches; two lines on the

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title-page; pp. 112 in all; 8 coloured lithographs, obscene, and of the most inferior execution; published in 1866, by W. DUGDALE, at two guineas.

This is a badly written, and very obscene book, in which a careless printer has added his blunders to those of an illiterate author. The story is stupid and utterly improbable. The youthful adventurer, after enjoying the housekeeper and a servant girl in his parents' house, marries his cousin, with whom he has already had connexion. On the wedding day his bride is surprised by her monthly ailment, and she induces him to satisfy himself, firstly with one of the bridesmaids in her own presence and in that of the other bridesmaids, then in the travelling carriage with her own lady's maid, and finally, on arriving at their destination, allows him to sodomise her in a water closet. About a fortnight after the wedding, an old friend of the wife arrives on a visit, and, although hitherto a great prude, she begs the youthful adventurer to satisfy her cravings, which he does. His father now procures him a commission in the army, and after a *liaison* with the wife and sister-in-law of his colonel, he starts for the Crimea, whence he returns minus his left arm, and with a bullet in his body. Thus no further "amatory narratives" can be expected, and "as there is nothing romantic or exciting in domestic felicity or family duty," the tale is brought to a termination. The work, which is divided into four parts, is dull and tedious, and is in fact worthless in every respect.

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**Love Letters between Arabella and Flora,** Two Courtezans of Venice and Paris. Describing in Rich and Impassioned Language their Initiation into the Worship of the Paphian Goddess, and their Proficiency in giving Life to the Experienced Voluptuary, with Curious Anecdotes of the Courts of England and France, the Earl of ROCHESTER, the Duke of ORLEANS, &c. Illustrated with Fine Engravings. London : Printed by the Society of Vice.

8vo.; size of letter-press $4\frac{7}{8}$ by 3 inches; pp. 94; two lines on the printed title-page; there is also an obscene, coloured, lithographed title-page worded: **Love Letters of Arabella & Flora** &c.; 8 obscene, coloured lithographs. This is not the original edition, but a reprint, by W. DUGDALE, about 1864, of an American work published somewhat earlier. It figures in Dugdale's catalogue as *Correspondence of Two Celebrated Courtezans*, &c., price Two Guineas.

For what purpose the Earl of Rochester and the Duke of Orleans are introduced is not clear: the former is represented as having "spent the sweet juices of his system upon the notorious Nelly Gwyme," while the latter, on the other hand, is described as "a continual conqueror in the wars of love," but neither has a *raison d'être* in the narrative. Nor is there a vestige of anecdote of the courts of England or France. The volume, in truth, consists only of five badly indited letters,

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by Arabella, a Paris prostitute, to her former companion, Flora, a young lady exercising the same calling at Venice, in which she, for the most part, recounts the circumstances under which she and one or two other nymphs in the same brothel lost their virginities. These letters are written without art, originality, or *couleur locale*, and might as well have been composed in Whitechapel (which they possibly were) as at Paris. The last two pages of the volume before me are occupied by *A Tale* in verse having no connection with the letters.

The same letters will be found in the following volume which hails, I believe, from America:

**The Festival of Love**; or, Revels at the Fount of Venus, Disclosed in a Series of Luscious Dialogues and Amatory Letters between Flora and the Voluptuous Aldabella. By The Princess Piccolomini. Enriched with numerous Steel Engravings* and Dedicated, by permission, to Her Most Gracious Majesty, The Queen. London: Printed for the Proprietor. 1860.

Size of paper $5\frac{1}{2}$ by $3\frac{3}{4}$, of letter-press $4\frac{1}{2}$ to $4\frac{5}{8}$ by $2\frac{1}{2}$ inches; no signatures; pp. 214; two lines on title-page; printing bad. The volume contains: pp. 1 to 86, a reprint of **The Accomp-**

* There are no illustrations in the volume before me.

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lished Whore,* with the names of Magdalen and Julia converted into Flora and Aldabella; pp. 87 to 214, the *Love Letters* noticed in the previous article, with the name Aldabella continued in place of Arabella.

**The Wedding Night**; or, Battles of Venus, a Voluptuous Disclosure, being the *Interesting Life of a courtezan of quality, compelled by necessity to Prostitute her Person for Gold; is taken into keeping by various Rich and Religious Persons, and becomes famous for her Artful and Licentious Methods of raising the Animal Spirits, of reviving the drooping energy of age, and of restoring to the expiring Torch a New Light. In this work will be found some curious* Anecdotes of Flagellation, *and of other strange succedaneums practiced in the meretricious science upon old and young. The whole being the most interesting narative*(sic) *of intrigue and debauchery ever offered to the public!!!*

"Thy transports, Love, with what delight I hear,
Such fondness ravishes my listening ear;
With thee I'll range yon distant lonely field,
And thou shalt to my soft embraces yield!!!"

Illustrated with Curious Engravings. J. TURNER, 50, Holywell Street. Price 3s 6d

No signatures; size of letter-press 5 by $3\frac{1}{8}$ inches; pp. 37 ex title; a rough wood cut as frontispiece in which is repre-

* Index Librorum Prohibitorum, p. 1.

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sented a woman seated on a couch, with breasts and legs exposed, taking off a shoe, and is, I believe, the only "engraving" belonging to the volume. I have another edition before me, of which the brief title, **The Wedding Night.** *Coloured Plates. Price 3s. 6d.*, is printed in the middle of the page, and surrounded by a frame; 8vo.; pp. 47 in all; at p. 40 a smaller type is adopted than in the first 39 pages; 4 roughly done, coloured wood-cuts, representing nude females (one a mermaid), which have no reference to the text. Both these issues I take to be reprints, one if not both, done by W. DUGDALE, shortly before 1841, of the original edition of JOHN DUNCOMBE, about 1830, which however I have not seen.

The title has nothing to do with the contents, in which a wedding night is not mentioned, even incidentally. The volume contains the history, narrated by herself, of a girl whose warm temperament, vanity, and the misfortunes of her parents induce to throw herself into the arms of a man of position who keeps her, but whom she never loves, or even esteems, and whom she soon leaves for a richer "friend." The second admirer is less to her taste than the first, and she quits him also, to cast in her lot with a penniless young man of her choice. But her happiness is of short duration, her new lover soon dies, upon which she herself falls ill, and loses the freshness of youth. She is now forced to become a common prostitute, saves a little money, and starts a brothel on her



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own account in the city, where she receives old men only. The business is a lucrative one, and she succeeds in amassing a good sum of money, with which she retires into Devonshire, determined to spend the remainder of her life in quiet and retirement as the widow of an Indian officer. After some time, the desire of change and pleasure again takes possession of her, and she is on the point of returning to London, and to her old haunts, when a country squire proposes marriage; she accepts him, and after she has confided to him the secrets of her former career, they are married. They live happily together, but her spouse, having occasion to go up to London, picks up a girl in the Strand, and takes her into keeping. Our heroine detects the guilty couple *flagrante delicto*, but behaves with calmness and moderation, and the husband, thoroughly ashamed of himself, flies with his mistress to Jamaica. The latter soon deserts him however for a richer lover, and the husband returns to England, where he soon after dies forgiven and attended by his injured wife. Our heroine concludes: "After his death, I once more returned to my Devonshire estate, where I now employ myself in works of charity; and have at last found, that spite of all our fantastic dreams of joy, either from wit, splendour, intrigue, homage, or any other incidental epicurean luxury, there is no permanent pleasure, no solid happiness that can be felt, except that which arises from the satisfaction of doing good." The book is never obscene, nor

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are the details too highly coloured, it abounds in sound observation, pithy remarks, and affords much interesting information about the houses of prostitution, their proprietors and frequenters, both male and female. The Duke of QUEENSBERRY, Old Q., is portrayed at some length.

A New Edition.

**The Mysteries of Venus** or, Lessons of Love: exemplified in the Amatory Life and Adventures of Kitty Pry.

"Wishes unknown to fill her breast began;
Through every vein the glowing transport ran!
Now in his vigorous grasp, half-won, she pants
Struggles, denies—yet in denying, grants!
While, like the wanton tendrils of the vine,
Their limbs in eager amorous folds entwine.
Breast joined to breast, caressing and caressed,
Of all but love's last fondest bliss possessed;
That to indulge did Nature give command,
And grown impetuous does full joy demand:
Then sunk the maid in her adorer's arms—
No more a maid—she yields up all her charms!
Half-pleas'd, half-pain'd, she sighs and smiles by turns
And whilst she bleeds for what has hurt her, burns:
Her lover clasps the murmuring, melting fair,
And both each rapture of possession share.

Re-printed from the Original Edition of 1783. Without Abridgment. *Embellished with Curious Coloured Plates.* London: Printed and Published by M. METFORD 19, Little Queen Street, Holborn.

12mo. (counts 6); size of letter-press 4½ by 2⅝ inches; pp. 144, the last page being numbered 141 in error; three plain

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and two fancy lines on the title-page; type small and indistinct; a frontispiece and 4 engravings by I. L. MARKS, some of them signed; the former is subscribed with the title of the work, and the latter with the passage and page to which they refer; they are free but not obscene. The work is divided into 18 chapters, but in the edition before me the chapter numeration is incorrect from Chap. VII, which is designated "Chap. III," and the last chapter, which should be the eighteenth, is headed "Chap. XVI"; published by JOHN DUNCOMBE, about 1830. I have never seen the older edition from which this was reprinted but only an odd engraving or two, which evidently belonged to it. It may be a reprint of **The Waiting Woman,** *or the Galanteries of the Times, London, 1775,** but I have not had an opportunity of comparing the two works.

About 1835 to 1840, W. DUGDALE reprinted the book in 12mo.(counts 6); size of letter-press 4½ by 2⅝ inches; pp. 180 in all; type larger and clearer, and paper better than in Duncombe's edition; title-page identical, with the following exceptions: it is headed: *The only genuine Edition,* the punctuation is slightly altered, and the impress becomes *Printed by* H. SMITH, *37, Holywell St., Strand.*; no date; contents the same, with omission, towards the end of the

* Bibliographie, Gay, vol. 6, p. 444.

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volume, of a few unimportant passages; 8 engravings in the same style as those of the above mentioned edition, but not copied from them; they are unsigned, and have no indications of the pages to which they refer. The book has been reprinted in America.

The date given above, 1783, seems not to be that of the first edition, but possibly that of the issue used by Duncombe, and supposed by him to be the original. I have before me the following French translation:

**Memoires d'une Femme de Chambre.** Traduit de l'Anglois. Premier ePartie. 1786.
8vo.; size of paper $7\frac{1}{4}$ by $4\frac{1}{2}$, of letter-press $5\frac{1}{8}$ by $2\frac{3}{8}$ inches; two parts; pp. 179 ex title, and 177; on both title-pages there are two plain lines, a vignette representing a basket of flowers, and a fancy line; a list of *Errata* is given on the verso of the last page. This version is not divided into chapters; the first part follows very closely the English editions I have noted, and terminates at chapt. 9; the second part differs a good deal towards the end, and is brought to a conclusion about the middle of the 15th chapt., so that more than three chapters are omitted. As, on the other hand, many passages occur towards the termination of the second part which are not to be found in the above mentioned English reprints, especially a note at p. 139 referring to *Trials for Adulteres* (sic), I am inclined to think that neither the

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*New Edition* nor the *only genuine Edition* follow faithfully the text of the original. Of the above translation a new edition has appeared: **Mémoires d'une Femme de Chambre** *écrits par elle-même en 1786 Tome Premier Bruxelles* J.-J. GAY, *Éditeur 1883*; 8vo.; size of paper $7\frac{1}{2}$ by $4\frac{3}{4}$, of letter-press $5\frac{1}{4}$ by $2\frac{3}{4}$ inches; pp. 186, with 6 unnumbered pages of titles and *Avis*; title-page printed in red and black, with three lines; price 10 francs.

The *curiosity* of a Lady's Maid is become proverbial:—it was curiosity more than either necessity or inclination, which induced me to live in that character: and, that my talent may not be said to have been given or exercised *in vain*, I have published my *discoveries* to the world, for the benefit and entertainment of mankind in general.

This is the opening passage of the volume before me; it will serve to explain the object of the book, as well as to enable my readers to judge whether my surmise is correct that the *Adventures of Kitty Pry* and *The Waiting Woman* are identical.

Kitty Pry, the lady's maid, passes from house to house, spying out the secret doings of the inmates. Sketches are thus afforded of amorous scenes among all classes of society. The supposed authoress concludes with two adventures of her own. The book is not badly written, and although every chapter contains a lewd episode, obscenity in words is avoided. Persons of distinction, such as the Dukes of YORK and

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CUMBERLAND, Lady GROSVENOR, &c., are distinctly mentioned, and it would not be difficult to indicate others from the initials which are given.

**The Adventures, Intrigues, and Amours, of a Lady's Maid!** Written by Herself. Never before published.

> Here are scenes to stir the blood,
> Raise the passions, in a flood
> Of fierce Desire and wild delight,
> And make thee wish the amorous fight
> Was thine,—to ravish Beauty's charms,
> And die again within her arms!

Embellished with engravings. London, Printed by J. RYDER, Portobello Passage. 1822.

**The Life of Miss Louisa Selby,** Being the Second Part of the Adventures, Intrigues, & Amours of a Lady's Maid. Written by Herself. Never before Published. Embellished with Eight Engravings. London; Printed by J. RYDER, Porto Bello Passage. 1822.

12mo. (counts 6); pp. 132 and 169; the verses quoted above are repeated, with slight variations of punctuation, on the title-page of the second volume; the type of the second is larger than that of the first volume.

Louisa Selby is the bastard daughter of a rich country parson, who has her reared by a village nurse until she reaches

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her sixteenth year, when he takes her to his own house to attend on his sick wife, and debauches her, Louisa being unaware that her seducer is her father. At the death of his wife, the reverend gentleman, wishing to marry again, sends Louisa to her mother, whom he has established in a tobacco shop in London. Louisa's mother makes no secret of her intention to use her daughter's charms for her own purposes, and, after making her sit for an artist as a model, sells her virginity (as she supposes) to Sir Simon Harcourt. Louisa overhears the negotiation, but, having a liking for the gentleman, receives him willingly in her arms, and is delighted when he removes her from her mother's shop, and places her as lady's maid with his own wife. Her relations with Sir Simon being discovered by one of the servants, she determines to seek another situation, and passes from the service of Lady Harcourt to that of Mme. de Sillery, with whom she goes to France. Her duties with this Lady are peculiar. Mme. de Sillery possesses a husband of superhuman physical powers, who scruples to touch any other woman than his own wife, and as Mme. de Sillery has an *amour* with her own brother-in-law, and is not blessed with a very strong constitution, she induces Louisa to assist her in satisfying her spouse. Louisa fulfills this strange duty for some time, until she also finds M. de Sillery's embraces too much for her, and resigns her post. She now obtains employment with a Mme. Fieschi, a confirmed tribad,

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whose establishment, entirely devoted to the mistresses' idiosyncrasy, is very graphically described. Louisa does not take kindly to this unnatural kind of enjoyment, continues her amour with the brother of her late master, and, by introducing him to Mme. Fieschi, succeeds in converting that lady from her depraved tastes. The first volume closes with the death of Mme. Fieschi and her recantation.

By Mme. Fieschi's will Louisa finds herself provided with a competency, and contemplates returning to England, but, having become acquainted with the family of Sir Hugh Sefton, she is induced to accept a position as companion to Lady Sefton, and to proceed with them to Italy. In the convent of St. Bernard, in which they pass a night, she meets with a strange adventure. One of the monks, whom she ascertains to have been a lover of Mme. Fieschi, comes to her room in the night, to learn the fate of his former flame, and after having enjoyed Louisa, is attacked by a dog, who bites off his penis. Arrived at Naples, Louisa casts her longing eyes upon Robert, Sir Hugh's valet, and induces him, during a temporary absence of the family, to satisfy her desires, but, having forgotten to close the curtains of the window, she perceives that she is observed by a gentleman from the opposite house. Next day she calls on the gentleman, who proves to be a powerful Neapolitan nobleman, to beg his secrecy. He is so smitten with her



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charms that he falls upon his knees, and proceeds to kiss that part of the lady's person which is not generally thus saluted. Robert surprises them, and throws the Count out of the window, into a dung cart, at the moment passing by. Such an adventure cannot of course be kept secret, and Louisa, fearful of disgrace, decamps. She is discovered by the Count, who offers to make her his mistress. She refuses, and he carries her off by force; they are surprised by brigands, who kill the Count and take Louisa to their retreat. Although she is made to witness some of the orgies of the troupe, she is preserved from molestation by the captain's jealous wife, who assists her to escape, giving her as escort her only son. Louisa and Angelo reach Naples in safety; he has never yet enjoyed a woman, but Louisa soon initiates him into the mysteries of Venus. At Naples Louisa again meets the St. Bernard monk, who having been allowed to leave the convent, has become an officer; they renew their intimacy, and she finds that the dog did not wholly deprive him of the power of satisfying a woman. She now takes a passage for England, and finding that the captain and his mistress are heartily sick of each other, offers, on reaching land, to reconcile the erring maiden to her father, who is a Rev. Dr., residing near Portsmouth. The holy man is so struck with Mrs. Selby, now passing for a respectable widow, that he offers her his hand, and pensions his daughter. The work has little literary merit, but is fairly enter-

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taining; both volumes do not appear to be written by the same author, nor are they of equal merit; the first being the better of the two.

**The Confessions of a Lady's Maid,** or Boudoir Intrigue: disclosing many startling scenes and voluptuous incidents as witnessed by her in the various Families of Distinction with whom she lived: forming a wonderful picture of fashionable Frailty, Passion, and Seduction. Beautifully Illustrated with Coloured Plates, by an Eminent French Artist. W. JOHNS, 35, Holywell Street, Strand, London

Tall 8vo.; size of letter-press 6 by 3¼ inches; two lines on the title; pp. 24 in all; 2 illustrations, free, badly done, and not always coloured; published by JOHN DUGDALE, about 1860.

There are two reprints, both of the same size, 8vo., having 32 pages, and two wood-cuts each; but they differ in minor respects: Of the one the title-page is identical with that of the original, with omission only of the publisher's name and address; one of the wood-cuts is a man seated between two women and drinking wine, the other is the partially nude bust of a girl. The title-page of the other edition differs in more than one respect: it has, "Beautifully Illustrated," but "with Coloured Plates &c," is omitted, the impress is altered into "London: Printed for the Booksellers," and the "ands" are

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converted into "&s"; it has two rough wood cuts after Hogarth (of which one folding), free, but not obscene. The text of both these reprints is the same, and is but slightly changed from the original, but it does not contain the entire matter, the last 66 lines, about one page and a half, being omitted. Both these editions were produced by the JUDGES.

*The Confessions of a Lady's Maid* is a trashy, worthless book, which in no way fulfils the promise of the title; the "startling scenes and voluptuous incidents" are *two* only, and occur but in *one* family; nor are they either *startling* or very *voluptuous*.

JOHN DUGDALE was a younger brother of the more notorious William; he carried on business under the aliases W. JOHNS, J. TURNER, &c., at 23, Rupert Court, and at 35, and 50, Holywell Street.

**Intrigues and Confessions of a Ballet Girl;** disclosing startling and voluptuous scenes before & behind the curtain, enacted by well-known personages in the Theatrical, Military, Medical & other professions; With Kisses at Vauxhall, Greenwich, &c., &c., and a Full Disclosure of the Secret & Amatory Doings in the Dressing Room, Under & Upon the Stage, in the Light & in the Dark, By One who has had her share.

A pamphlet of pp. 23; published by ROZEZ & Co., about 1868 to 1870, at 3s.

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This is one of the worthless catch-pennies, advertised in the low class newspapers, at a high price, to attract ignorant young people in search of something "racy." There is absolutely nothing in the book; it is not obscene, nor does it fulfil in any way the promises put forth in its highly-spiced title. I notice it as a specimen of a class of publication largely produced some ten years ago, its only object being to obtain the transfer of money from the pockets of the simple to those of the sharping publishers.

**Revelries! and Devilries!!** or Scenes in the Life of Sir Lionel Heythorp, Bt. His Voluptuous Emotions, and Emissions: His Amorous Peculiarities: His Peccant Penchants, for the Bottoms of Bleeding Beauties: and many other strange diversions, never before narrated and now selected, from the Private Diary of the Baronet. With fine Coloured Engravings. London:—Printed for the Booksellers.

8vo.; size of paper $6\frac{5}{8}$ by $4\frac{1}{4}$, of letter-press $5\frac{1}{8}$ by 3 inches; two lines on the title-page; pp. 123 in all; 7 coloured plates, and a frontispiece with two naked women holding birches, and five bare buttocks; all badly done, and most obscene; published by W. DUGDALE, in 1867.

It is the joint production of four Oxford men and an officer

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in the army, whose names must not be divulged; they each wrote a story and then patched them together, making a continuous narrative in three chapters.

In *Revelries and Devilries* there is, as the title promises abundance of flogging, besides other episodes of the most disgusting nature, not the least remarkable and revolting of which is a visit to a lunatic asylum, in which the erotic idiosyncrasies of the patients are portrayed in the crudest fashion. The volume terminates with *A Night in the Borough*, chapter the third, an orgie as filthy and crapulous as any dreamed by DE SADE in his wildest moments. Although the obscenest words and expressions are employed, the style is rather above the average of such books.

**Private Recreations,** or the Ups and Downs of Life. By One who has been behind the scenes, and Taken part in the performance. Printed by permission, for private circulation only. Belfast: 1870.

Size of paper 7½ by 5, of letter-press 5⅝ by 3¾; no signatures; pp. 41 ex title, the first 17 pages are unnumbered; printed in Ireland, for the author, about 1879.

This thin volume, which consists of 4 chapters, is merely a fragment, and terminates abruptly; a continuation was evidently intended, but has not, I believe, been issued.

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Lord L., a voluptuous nobleman, has two mistresses, Lottie and Sue, and delights in hearing them recount their adventures and tell him bawdy tales inspired by the obscene pictures and photographs with which he supplies them. The losses of their virginites form the themes which chiefly fill the volume. The adventure with the calf in Chapter II. is an evident plagiarism upon *The Force of Instinct* in **The Bagnio Miscellany,*** although the narrative, it must be owned, is improved. The book is fairly well written, although the very grossest words and expressions are employed.

**The Romance of Lust;** or, Early Experiences. Vol. I. London. MDCCCLXXIII.

8vo. (counts 4); size of paper $6\frac{5}{8}$ by $4\frac{1}{4}$, of letter-press 5 by 3 inches; toned paper; 4 vols.; pp. 151, 146, 157, 157, with 2 unnumbered pages of errata; vol. 4 was not issued until 1876, and bears that date; 150 copies were struck off, but as, at the death of the gentleman for whom the book was printed, the greater part of the edition was still undistributed, it was destroyed, so that perhaps not more than twenty copies are now in existence.

Pungent as is the title, the contents are much more so. The

* Index Librorum Prohibitorum, p. 113.

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hero, Charles, is one of those whom Thomas Carlyle would designate as "physically strong"; he performs super-human feats of endurance, and is at any and every moment ready for the fray.

Exuor, em! bracis jam prosilit inguen apertis.

At the early age of 15 he begins his amorous career, being initiated by a married lady, Mrs. Benson, who is on a visit at the house of his mother. He soon becomes a proficient, seduces his own two sisters, and allows himself to be seduced (playing the *ingénu*) by their two successive governesses. Everything passes without detection, and he is eventually sent away to school to the house of an uncle. Here he falls into sympathetic hands, for he enjoys his aunt, while his uncle sodomises him. Here, too, he makes the acquaintance of the mother and female cousin of one of his schoolfellows, with both of whom he has connection, while he sodomises and is sodomised by this same schoolfellow. The two ladies become pregnant, and go over to Paris to be confined, accompanied by Charles. Flagellation scenes are of frequent occurrence at the school. The third volume concludes with the hero's removal to King's College, London. The fourth volume is not so well written or so interesting as the previous three. In it the author's object appears to be to show to what lengths he can develop the crime of incest.

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Altogether *The Romance of Lust*, though no masterpiece of composition, is far better written than most English works of its class. It contains scenes not surpassed by the most libidinous chapters of *Justine*. The episodes, however, are frequently most improbable, sometimes impossible, and are as a rule too filthy and crapulous. No attempt is made to moderate the language, but the grossest words are invariably employed. The last 26 pages of the 4th volume are occupied by *Letters produced in the Divorce Case, Cavendish v. Cavendish and Rochefoucault.* They are 12 in number, and were written by the young Count DE LA ROCHEFOUCAULT, in 1859, while *attaché* to the French Embassy at Rome. No pen can adequately depict their nasty licentiousness; and it would appear from allusions they contain that those from the lady to whom they were addressed were still worse. The author of *The Romance* gives the following account of them:

When the husband's counsel handed up the letters with the sworn notary's translation he remarked that he thought they were too horribly scandalous to be read in Court. The judge scanned a few of them, and addressing the Count, *(sic)* said, "I am perfectly of your opinion, my learned brother, I shall take them home and make a point of them in my address to the Jury."

* * * * * *

Some of the letters are a string of imaginary events as to how far they could carry their imaginations. The Count constantly alludes to the inferiority of his descriptions to those given in her replies. Alas! as he possesses those exciting replies of the lady, they cannot be got at, but from



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his descriptions and the remarks on certain gross familiarities, it is evident she was gifted with as lascivious and lustful a temperament as either my aunt or the divine Frankland (two characters in *The Romance of Lust*).

A chance threw these interesting letters into my possession, and I can assure the reader they are the *veritable* sworn translation of the letters found in Mrs. CHICHESTER's davenport when it was broken open by her husband, and produced on the trial. The Count had evidently dreaded such an event, and it will be seen he constantly implores her to destroy his letters as soon as read. But with the infatuation of her sex she kept them to furnish the sole evidence by which she lost her place in society and became a lost woman. It is added that she was a woman of forty-five, and the mother of several children, but it is these randy voluptuous matrons who have the most attractions to a young man who feels flattered and is proud of, as he thinks, conquering a woman in a good position in society. It is evident enough that she was no tyro in every depravity of lust, and probably had passed through many hands before he gained her. He appears to have been really "cunt-struck," which, as I have before observed, is one of the strongest infatuations that a man can have.

One short extract from these very curious letters will suffice to prove that the above strictures are not without foundation.

You are quite right in saying that you will develope *(sic)* my virility, it is you who have made my member what it is now. I repeat on my word of honour, perhaps you will not like to hear these details, but nevertheless I shall say it, you are the first woman in the world who has stimulated that essence which flows from my prick (queue), which your kisses have rendered so pretty; and it is you who have plucked the flower of my virginity. Never have I had (baisé) any other woman, and whatever may be the misfortunes to which I may be destined, it will always be an immense and ineffable

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happiness for me to think that I have given and lost it through the luscious draughts you offer (par tes delices). It is and it will be perhaps the greatest blessing, and the only consolation of my life. But before God it is a great one, and my enjoyment has not been such as one can expect to find in this world. I do not believe that even he who had the madness to rob you of yours was as pure as myself, and as for voluptuous pleasures, if there be any greater than that which I know, I promise you never to learn or seek it, although I don't require this at your hands. I do not wish to have any other woman spoken of, they all disgust me even to look at them. You know it, and you know that there is nothing, absolutely nothing in you to disgust me, but all that belongs to you maddens me, and I love and adore all; it has become a madness, and you know it, for when you are kind you give at least the idea by letter of that which you would not do if you had the slightest doubt.

You know that I have sucked you between the legs at those delicious moments when you made water, or when you had your monthly courses, and that my happiness will be complete when you will allow me, and when circumstances will allow you to let me lick (passer la langue) at that ineffable moment, when your little love of a jewel of a bottom has just relieved itself. In you everything appears different and pure, the purity which reigns in your every feature, the excess of refinement which exists in your whole body, your hands, your feet, your legs, your cunt, your bottom, the hairs of your private parts, all is appetising, and I know that the same purity exists in all my own desires for you. As much as the odour of woman is repugnant to me in general, the more do I like it in you. I beg of you to preserve that intoxicating perfume; but you are too clean, you wash yourself too much. I have often told you so in vain. When you will be quite my own I shall forbid you to do it too often, at most once a day, my tongue and my saliva shall do the rest.

If it is necessary let the doctor cauterize you (toucher), that is to say with his instrument, and mind he does not fall in love with you; I bet he

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has never before seen any thing so seducing, so pretty, or so perfect. It is to be hoped that the irritation does not proceed from the size of my member.

Surely fact is stranger than fiction! But let us return to the novel the title of which heads my notice. *The Romance of Lust* is not the produce of a single pen, but consists of several tales, "orient pearls at random strung," woven into a connected narrative by a gentleman, perfectly well known to the present generation of literary eccentrics and collectors, as having amassed one of the most remarkable collections of erotic pictures * and bric-a-brac ever brought together. He was also an ardent traveller, and *The Romance of Lust* was composed during a voyage he made to Japan. He visited India in the months of December, 1875, to April, 1876, and on his return,

* He possessed, *inter alia*, the celebrated pictures executed by BOUCHER at the instigation of Mme. DE POMPADOUR, and which LOUIS XVI. had removed from the palace of the Arsenal, with the command: "Il faut faire disparaître ces indécences." The virtuous monarch's wish has now been carried out literally, but not by those to whom he expressed it. The erotic part of the collection in question was purchased by a well known bookseller in Edinburg for an American amateur, and shipped forthwith to the United States. At the New York custom-house the obscene nature of these precious works of art was detected, and they were returned to the port whence they came, and were, on arrival, destroyed by the English authorities. *Sic transit gloria mundi!*

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in 1876, had printed, for private circulation, some interesting *Letters* which he wrote during that journey. He died January 16th, 1879, in his 74th year, at Catania, whither he had repaired for the sake of his health.

**Letters from a Friend in Paris.** Vol. I. London. 1874.

8vo. (counts 4); size of paper $6\frac{3}{4}$ by $4\frac{3}{8}$, of letter-press $4\frac{7}{8}$ by 3 inches; three lines on title-page; 2 vols.; pp. 202 ex titles, and 235 including titles; toned paper; issue 150 copies.

The scene is in France. The writer of the letters and hero of the adventures is a photographic artist, who obtains, through a friend with whom he has sodomitical intercourse, admission into a family, a member of which the said friend is about to marry, our artist hero having already enjoyed the bride elect. This amiable family consists of father, mother, two daughters, and a son, who live together in a state of the most complete and indiscriminate incest. Our hero goes the round, and has connection with them all, including both father and son, actively and passively. Afterwards he himself marries, and begets a daughter, whom he at an early age initiates into the mysteries of Venus, and as soon as she arrives at puberty takes her maidenhead in form as "she lay on her mamma's belly, sucking the cunt she came from." Finally, he weds her to his own natural son, thus effecting a

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marriage between brother and sister. Indeed, sodomy and incest are the two crimes constantly harped upon. The characters are without individuality, each man being endowed with superhuman endurance, and each woman with insatiable lust, all in the same exaggerated degree. The copulations, which occur at every page, are of the most tedious sameness; the details are frequently crapulous and disgusting, seldom voluptuous. The work is without a spark of wit or poetical feeling from beginning to end, but is gross, material, dull and monotonous.

**The Power of Mesmerism,** a highly erotic narrative of Voluptuous Facts and Fancies. Illustrated by Six Coloured Plates. Printed for the Nihilists. Moscow, 1880.

Size of paper 8¾ by 6, of letter-press 6½ by 3¾ inches counts 4; no signatures; pp. 60; published in London, May, 1880; the lithograph illustrations are of the vilest description; "Price 3½ Guineas" is added on the outer wrapper; issue 150 copies.

The scene passes at Brackley Hall in Devon, the seat of Mr. Etheridge. His son Frank and daughter Ethel have just returned home, the former from Germany, the latter from France, where they had been completing their education.

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Four years have passed since they saw each other; and a more than fraternal love arises in their breasts at first sight. In Germany Frank has learned the art of mesmerism, and resolves to enjoy his sister by its means. During the temporary absence of his parents, he carries out his design. Ethel, he finds, is not a virgin; her morals in fact have in the French academy been as completely destroyed as have his in the German college; and he consequently determines to associate her in his further plans of debauchery. He communicates to her his desire to enjoy his own mother; and she acknowledges an equal desire to be embraced by her own father. Frank undertakes to accomplish this by mesmerism, and both are eventually satisfied. While in the mutual, double act, he brings both parents to themselves, and after the first shock of horror at finding themselves in incestuous connection with their own offspring is passed, they consent to join their children in their erotic undertakings. After this Frank mesmerises the groom, a college chum of his, the parson and his two nieces, &c., for the joint delight of his father, mother and sister. Every possible phase of licentiousness is introduced, including sodomy, bestiality, &c. The school adventures of Frank and Ethel are brought in, and several pieces of poetry form a padding to the volume. The tale, which is not all by one hand, displays, it must be owned, a great power of imagi-

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nation in lascivious details; but it is insufficiently worked out, is wanting in repose, and the scenes crowd too much on one another, and are not led up to in any way. The utter improbability of the whole narrative—a youth fresh from school depraving his parents and the whole family, is too glaring, and detracts from the effect sought to be produced. The influence of several well-known erotic works is plainly visible; and the last scene of all is evidently inspired by DE SADE. Finally, the tale, fragmentary throughout, ends abruptly, and is without any proper or satisfactory conclusion.

**The Story of a Dildoe,** a Tale in Five Tableaux. Illustrated by Five Photograph Plates. London: Privately Printed. 1880.

Size of paper $8\frac{3}{4}$ by 6, of letter-press $6\frac{3}{8}$ by $3\frac{5}{8}$ inches; no signatures; counts 4; a line on the title-page; toned paper; pp. 44; five coloured plates, obscene, and of better execution than usual; impress correct; "limited to 150 copies," price £3 3s.

The scene is in New York. Three young American ladies resolve to procure a dildoe for their mutual gratification, and the purchase is effected by one of them through her milliner. They then meet and deflower each other with this "Ladies' Syringe." All details of purchase, preparation of the instrument, equipment, use, &c., are gone into very minutely. The

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tale, although somewhat improbable, is fairly well told, the dialogues are sprightly, and many pieces of obscene poetry, parodies of songs, &c., are introduced. The tale has no affinity with a French work bearing a similar title, nor with that noticed at p. 146 of the present compilation.

**The Loves of Venus:** or The Young Wife's Confession, a true tale from real life. *Illustrated by Six Coloured Plates,* Privately Printed, For the Use of the Irish Land Leaguers, Dublin, 1881.

Size of paper $9\frac{3}{4}$ by $4\frac{1}{4}$, of letter-press $4\frac{7}{8}$ by 3 inches; no signatures; counts 4; pp 46; two lines on title-page; toned paper; "limited to 150 copies"; printed in London; six obscene, coloured lithographs of wretched execution; price £2 2s.

In the form of a letter addressed to his sister, with whom he has had incestuous intercourse, Fred narrates what occurred on his wedding night and following day. His wife, perceiving that she is detected as being no virgin, a fact which in no way diminishes her spouse's affection, offers to make a full revelation of the circumstances attending her defloration, &c. This she does on the following morning; and the details of the iniquities she has committed so interest and excite her husband



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that he is rather pleased than otherwise with her conduct, and becomes still more enamoured. The incidents described are of the most obscene nature, and are told in the grossest language; the volume possesses no literary merit.

*The Bride's Confession*, a fairly well written poem, which has appeared in a separate form, is introduced at p. 9.

**The Sins of the Cities of the Plain;** or The Recollections of a Mary-Ann. With short Essays on Sodomy and Tribadism. *Price Four Guineas*, London: Leicester Square. 1881.

Size of paper 6¾ by 4¼, of letter-press 4¾ by 3 inches; counts 4; no signatures; pp. 95 ex title; toned paper; no plates although it was at first intended to illustrate it with "four beautifully coloured plates," as stated on the original title-page afterwards cancelled, when a note was added that "Six plates" were contemplated but never done; "limited to 50 copies" (150 copies?).

The writer of these notes was walking through Leicester Square one sunny afternoon, last November, when his attention was particularly taken by an effeminate, but very good looking young fellow, who was walking in front of him, looking in shop windows from time to time, and now and then looking round as if to attract attention.

Thus the volume begins; and the effeminate youth, whom the author accosts, is Mr. Jack Saul, a "Mary-Ann" whose

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adventures and experiences are here given. As the title indicates, these recollections are almost entirely of a sodomitical kind, adventures with the opposite sex forming the exception; they are exceedingly obscene, and told in the crudest language, although not without a certain force and skill. BOLTON and PARK figure in the narrative, and would almost appear to have been sketched from personal acquaintance. The *Essays on Sodomy and Tribadism* which close the volume, and cover but six pages, are entirely insignificant.

**Kate Handcock:** or, A Young Girl's Introduction to Fast Life. Four Coloured Plates. Privately Printed. 1882.

Size of paper 5 by $3\frac{1}{2}$, of letter-press $3\frac{5}{8}$ by $2\frac{1}{2}$ inches; no signatures; counts 4; pp. 27; 4 coloured lithographs, obscene, and very badly done; price £1 5s.; issue 150 copies. The tale terminates at p. 19, after which are added six pieces of *Facetiæ*, mostly in verse.

The subject of this short tale was a lovely girl I once met late at night in the precincts of the well known Haymarket, the recognized centre of dissipation in London.

She so fascinated me, and took my fancy that I stopped several days in her company, during which I gathered from her conversation enough of her previous life to put this little narrative into the form of a novelette.

With these few prefatory lines does the author introduce us to the charming young lady, then a blooming

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Cyprian in full trade, whose early history forms the subject of the volume before me. *Kate Handcock* is nevertheless a mere sketch, apparently unfinished, albeit not badly written. Kate possesses that precocious inquisitiveness with which writers of erotic novels delight in endowing their heroines. At twelve years of age she enjoys the familiarities of Laura, the servant girl who shares her bed. Suspecting Laura of an attachment for William, the groom, she sends her to the stable, and watches her through a grated ventilator. Her curiosity is rewarded by the sight of a perfect copulation between the groom and the maid. Kate now resolves to gratify herself with William, and the next day, while riding out with him, feigns indisposition, dismounts, and pretends to faint under a tree in a wood. Thinking her unconscious, William begins to take liberties, which not being checked, he proceeds to rape her in form, at first under protest, at last with the thanks of his amorous young mistress. Laura soon discovers the intrigue, becomes jealous, and threatens to tell her master; upon which our heroine, in order to avoid so unpleasant a disclosure, runs away from home. Kate takes the train to London, and in the carriage makes the acquaintance of a handsome young man, who, on their arrival at the Victoria Station, conducts her to the house of a friend of his, which proves to be a brothel. She is however well contented with her lot, and stays with her new friend "nearly a year before thinking of making a change to better herself."

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**The Amatory Experiences of a Surgeon,** with Eight Coloured Plates. Printed for the Nihilists. Moscow, 1881.

Size of paper $5\frac{3}{4}$ by $4\frac{3}{4}$, of letter-press 4 by $2\frac{5}{8}$ inches; no signatures; pp. 89; toned paper; "limited to 150 copies"; 8 obscene coloured lithographs, very badly done; printed in London; price £3 3s.

The hero, natural son of a nobleman, begins his narrative with his pederastic pranks at school, after which, having passed as a surgeon in London, "he settles in a small practice at the village near which his paternal patron had his principal estate," and the experiences begin. His first *liaison* is with the then mistress of his father, and this lasts some time, until, surprising her in the arms of her own butler, he determines to have nothing more to do with her. He next consoles a young unmarried lady, whose feelings overcome her prudence, gets her with child, and procures abortion. After this: "I gave myself up without reserve to the pleasure of love. All my patients, who shewed the least susceptibility were overcome by my potent argument, and vigorously fucked. Satiety, that enemy to the indulgence of the soft enjoyment, now attacked me, I wanted a change. I longed for an unripe beauty, a young girl, a child even—I found a lovely little girl of thirteen years of age, who had been under my care for a spinal affliction."

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This little cripple he thoroughly debauches. A clergyman's daughter, a friend of his, who has been abused by her lover, seeks his advice; he examines her, and declares that unless she has connection with another man at once she will be pregnant; needless to add he applies the remedy himself. The volume concludes with our hero's inducing a frigid wife to suffer the caresses of her husband by copulating with her himself, the husband having consulted him on the subject of his wife's coldness. The feelings of the last two women are excited by means of ginger with which the surgeon has rubbed his hands before touching them. It is the first time I have read of ginger being used as an aphrodisiac.*

The work is poor and thin; the incidents are too sketchy, and much more might assuredly have been made out of the subject. It was written by JAMES CAMPBELL.

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* In apposition to the above I may quote the following passage: "she was given to tribadism and could not exist without it: so if any damsel pleased her, she was wont to teach her the art and rub saffron on her, till she fainted away for excess of pleasure." **The Book of the Thousand Nights and one Night**: *now first completely done into English prose and verse from the original Arabic*, by JOHN PAYNE &c. *London*: MDCCCLXXXII. vol. 2, p. 156.

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**Amours of a Modest Man.** By A. Bachelor. 1864.

Size of paper 4⅝ by 3, of letter-press 3¾ by 2⅜; no signatures; pp. 29 in all, although the last page is numbered 31; two lines on title page; printing bad; two obscene illustrations, having no special reference to the text; published in America; price 25 cents. At the end of the volume are added *A Curious Letter*, and *Ode to a Belly*.

The *Amours of a Modest Man*, which the hero narrates himself, commence in a New York boarding house. A pretty widow, Mrs. Jane Sweet, is a "boarder in the same establishment." To his great astonishment and confusion the widow, one day, invites the bashful Mr. Bachelor into her room, closes the window blinds, and fairly forces him to enjoy her. They are surprised by Mary, the Irish "help," who has been watching them through the key-hole. In order to induce Mary to keep secret the intrigue she has thus discovered, the modest man repairs that same night to her bedroom, and satisfies her in her turn. Afterwards, the widow proposes to associate Mary in their frolics. Her offer is accepted, and an orgie ensues, in which tribadism and sodomy are practiced. Finding his strength unequal to the task of satisfying both women, Mr.

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Bachelor desires to get away from one of them, Mary, and to enjoy a short repose. Mrs. Sweet leaves for her native town, Richmond, Virginia, where our hero follows, and weds her, and—her fortune, which is immense. The book possesses no literary merit whatever.

The *Amours of a Modest Man* forms No. 1 of a series of trashy publications, entitled: **Cupid's Own Library,** offered at 25, and 50 cents, and 1 dollar per vol., respectively. The other volumes of the same collection, a "great treat for the lovers of the fancy" are:

2. **Love on the Loose**; or, The Carnivals of Venice.
3. **Redstaff**; or, The Mysterious Lover.
4. **Bedlarks**; or How to Do It.
5. **Sports with Venus**; or, The Way to Do It.
6. **Scenes in a Nunnery.**
7. **The Secret Services and Duties of Major Lovitt.**
8. **Love Scrapes**; or, Gay Times in a Boarding House.
9. **Love in a Maze**; or, The Adventures of Bouncing Bet.
10. **The Rakish Rhymer**; or, Fancy Man's Own Songster.
11. **Royal Amours**; or, Private Lovers of a King.
12. **The Love Feast**; or, A Bride's Experience.
13. **Amorous Songster.**

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**Venus in Boston**: A Romance of City Life.

"Ah, Vice! how soft are thy voluptuous ways!
While boyish blood is mantling, who can 'scape
The fascination of thy magic gaze?
A Cherub-hydra round us dost thou gape,
And mould to every taste, thy dear, delusive shape."
BYRON'S Childe Harold.

By GREENHORN, Author of *Dissipation*, *House Breaker*, *Radcliff*, *City Crimes* &c &c New York: Printed for the Publisher.

8vo.; size of letter-press 7 by $4\frac{1}{8}$ inches; pp. 100; double columns; three fancy lines on title-page, on verso of which we read: "Entered according to act of Congress, in the year one thousand eight hundred and forty-nine, by WM. BERRY, in the Clerk's Office of the District Court of Massachusetts."; four full-page wood-cuts, two of which, abominably executed, illustrate the text, the other two are better done, somewhat free, not obscene, but have no immediate reference to the text. The work was reprinted by JAMES RAMERIO, of New York and Boston.

*Venus in Boston* is not an erotic novel, but one chiefly of low life, the *Venus* being an adventuress of great beauty, who has, however, little to do with the story. The plot hinges mainly on the endeavours of an old libertine, the Hon. Timothy



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Tickels, to debauch Fanny Aubry, an orphan, who is rescued from his clutches on two occasions by an old corporal. The characters, we are led to believe, are sketched from life. Many of the incidents are highly improbable; the style is at once weak and inflated; and the book has no literary value; it may, however, have a certain interest as portraying low life in Boston. Take the following sketch of

those dissolute young females, who pervade every section of the city, and are universally known as "apple girls."

These girls are usually from ten to fifteen years of age, and are proverbial for their vicious propensities and dishonesty. Under pretence of selling their fruit, they are accustomed to penetrate into the business portions of the city particularly; and in doing this they have two objects in view. In the first place, if on entering an office or place of business, they find nobody in, an opportunity is afforded them for plunder; and it is needless to say they are ever ready to steal and carry off whatever they can lay their hands on. Secondly, these girls have been brought up in vice from their infancy; they are, for the most part, neither more nor less than common prostitutes, and will freely yield their persons to whoever will pay for the same.—Should the merchant, or lawyer, or man of business, into whose office one of these "apple girls" may chance to intrude, solicit her favours (and there are many miscreants, *respectable* ones, too, who do this, as we shall show,) and offer her a small pecuniary reward, he has only to lock his door and draw his curtains, to accomplish his object without the slightest difficulty. Thus, their ostensible employment of selling fruit is nothing but a cloak for their real trade of prostitution and thieving. The profanity and obscenity of their conversation alone, is a sufficient evidence of their true character.

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**The Delights of Love**; or, The Lady Libertine. Being the Adventures of an Amorous Widow. By GEORGE THOMPSON, ["GREENHORN,"] Author of "The Bridal Chamber," "Venus in Boston," "The Gay Deceiver," Jack Harold, and one hundred other popular tales. J. H. FARRELL. 15 Ann Street, New York.

8vo. (counts 4); size of paper $7\frac{3}{4}$ by 5, of letter-press $6\frac{1}{8}$ by $3\frac{3}{4}$ inches; pp. 96 in all, although the last page is numbered 100; p. 10 should be p. 6; pp. 44 and 54 have exactly the same matter, the former being thus printed in error; printing throughout very bad and defective.

The young and beautiful Julia Hamilton is the widow of an old gentleman, who has left her a vast fortune, and an undisturbed virginity. Though an inhabitant of New York, occupying a fine house in the Fifth Avenue, "she had inherited, from an Italian mother, passions that were almost fierce in their ardour and intensity," and she now determines to lead a life of pleasure. Eugene Levison, a handsome young actor, is the person she selects to teach her those delights from which the impotence of an aged spouse has hitherto debarred her. She invites him to her house; the result of their meeting is thus described:

Matters now began to come rapidly to a crisis between the enamored pair. And no wonder, for they were both young, ardent, and madly in love with each other; the time and the place were propitious, and the

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senses were inflamed by the intoxicating perfume that loaded the air from flowers that were placed in vases of gilded porcelain.

Upon the wall hung a large and magnificent painting, the work of an Italian master, containing two figures of the size of life; and those figures represented Venus and Adonis engaged in the most distracting dalliance. The most accomplished critic would have admired the artistic excellence and accuracy of this picture so glowing were the colors, so perfect the proportions, and so *natural the attitude* of the classical yet licentious couple; and yet modesty could not have looked at it without a blush, and had it met the gaze of any one of our chaste and immaculate clergymen, (!) the reverend saint would have burst forth into a storm of holy indignation, denouncing it as a device of old Satan to draw weak, flesh-loving mortals down to hell. The painting, in truth, was a melancholy evidence that genius is too often perverted to unworthy purposes.

The eyes of both Julia and Eugene now simultaneously turned upon this exciting gem of art, and, like electricity, there passed from one to the other a burning declaration of their mutual wishes.

"Be my Adonis!" murmured the lady libertine, as she pantingly sank into the arms of the eager youth, who whispered, as he pressed her yielding form to his wildly throbbing heart—

"I am yours, my Venus!" ****

It is a great pity, we know, and the reader may blame us for it; but we are here reluctantly compelled to drop the curtain.

One entire hour was passed by the lovers in the enjoyment of such ecstatic blisses as the divine passion of *Love* can alone afford, when it has thrown off all artificial trammels, and suffers *Nature* to reign supreme.

Sated with pleasure—languid from an excessive indulgence in love's delights—they remained almost breathless in each others arms; and an occasional soft kiss that was exchanged between them, was all that indicated the existence of the hot and devouring passion which had so recently raged triumphantly.

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Julia gazed into the eyes of her lover with looks of yearning fondness, for that was her first delicious fault, and he had opened to her vision a world of bewildering delight, of whose unspeakable bliss she had previously had no adequate conception, although her vivid imagination had often painted, in glowing colors, the joys which she knew must be inseparable from the unrestrained union and commingling of two souls mutually impassioned. Delighted with the person of her lover—charmed with the affectionate capacities which he had so newly developed—agreeably surprised that one lately so timid should have displayed such remarkable prowess and valor under the silken banner of Venus—that proud and aristocratic lady almost felt that she could have knelt down and worshipped the man who had initiated her into the sweetest pleasure she had ever known, accustomed as she was to all the delights belonging to the gay and brilliant career of a woman of fashion. * * *

More wine was drunk, and more licentiousness indulged in. The superb and haughty Julia Hamilton, formerly so refined, so fastidious, and so ladylike, seemed suddenly to have been transformed into the most lascivious of harlots. Even Eugene himself, experienced as he was in the ways of women, was astonished and almost terrified at the fury of her passions and the insatiability of her requirement. Some libidinous devil seemed to have taken possession of the lady, and caused her to forget every thing like propriety, or even common decency. The truth is, that Julia, finding it impossible longer to restrain her propensities, now gave full vent to them. Once having tasted the forbidden fruit, she was resolved to gorge herself to repletion, let the consequences be what they might. The ice was broken, and fearful was the plunge into the dark rolling stream below.

Determined to make a night of it, Julia begs her lover to return to her after having fulfilled his duties at the theatre. To his surprise, she receives him dressed in male attire. They sally forth, enter a drinking saloon, and are accosted by

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two women, who invite them to go home with them. Julia, whose sex has not been discovered, hesitates, but Eugene presses her to follow up the adventure, and they all four repair to the abode of "big Anna," who has taken a great fancy to the supposed youth. She is the wife of John Savage, a sea captain, at present on a voyage. No sooner arrived, Anna becomes very loving, and Julia, to whom an amour with one of her own sex is not a pleasing prospect, gets nervous, and begs Eugene not to leave her in the lurch. He, however, smitten with his new companion, "little Kate," sneaks off into another room, and abandons Julia to her fate. Incensed at this, and jealous at the same time, she determines to be revenged on her faithless lover. Matters are at this pass, when a loud knock is heard—the husband has unexpectedly returned. Levison and Mrs. Hamilton run up stairs, and get on the roof. The Captain is at first enraged at finding his wife still on foot at so late an hour, and naturally suspicious, but she pacifies him with the excuse that she is only having a little recreation with her friend Kate, the wife of one of Savage's shipmates. Kate now leaves for her own house, and the Captain is about to indulge in "one of those private connubial scenes which take place every moment of the day and night all over the inhabited world," when he espies the boy's cap which Julia, in her precipitate retreat, had unfortunately left behind her. He is now convinced that there is a man somewhere, and proceeds to search the house. Finding the bolt of the trap-door leading

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to the roof drawn, he mounts, and discovers the two delinquents cowering among the chimney-stacks. A parley ensues, and the enraged husband discharges his revolver at the intruders with no other effect, fortunately, than that of awaking the neighbours. The actor and the "lady libertine" manage to slip past their enemy, down the stairs, and—into the arms of the police, who have just broken open the street door; they are quickly taken into custody. The captain is also secured, but not without a struggle, in which he knocks down one of the guardians of the peace. All three are conveyed to the Tombs, and locked up for the night. Next morning they are taken before the magistrate. Savage, whose violent conduct has brought him within the pale of the law, is sent to prison in default of bail. The identity of Levison, who endeavours to pass himself off as an Irish gentleman, is detected by the magistrate, who has seen him on the stage, and he is discharged. The same astute functionary also discovers Mrs. Hamilton's real sex, addresses her by name, and requests her to pass into his private room. He soon joins her, and grants her liberty as the price of her favours, which she then and there accords him. Eugene and Julia return together to the Fifth Avenue, when the latter at once carries out her projected revenge by peremptorily discharging her lover for ever.

The "amorous widow" now casts her eyes on her page boy, and questions him as to his experiences in love matters. Adolph owns to having been initiated into unnatural practices

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by Annette, the lady's maid, who, upbraided by her mistress for her "naughty pranks," resolves to be revenged on the too communicative youth, and to put it out of his power to satisfy his mistress who, she plainly perceives, is poaching on her preserves. Before however she is able to carry out her diabolical scheme, Mrs. Hamilton has enjoyed her youthful servitor to her heart's content.

A paragraph having appeared in one of the New York papers, describing the examinatiou before the magistrate, and branding Mrs. Hamilton a "harlot," and the "fashionable prostitute in male attire," she repairs to the office, and "cowhides" the unfortunate reporter. During this excursion, she is followed by a young man, whose "fine legs" and "vigorous thighs" captivate her, and she gives him an assignation in a saloon for that same evening. Samuel Palmer, her new acquaintance, is employed in a jeweler's store in Broadway, and has to sleep there every night to protect the property. Two burglars, who have for some time had the intention of "cracking the crib," observe Palmer in the saloon with Julia, whom, although again dressed as a youth, they at once detect to be a female, and supposing that he will sleep with her at a house of accommodation, determine to do the job that night. The hours fly, and the shop man reluctantly explains to his mistress that they must part. She however volunteers to pass the night with him at the store, and thither they repair.

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Before leaving home Mrs. Hamilton has informed Annette that she is not likely to return that night, and the jealous waiting maid resolves forthwith to carry out her vengeance on Adolph. She has already communicated her intention to the serving man, John, her lover, and induced him very reluctantly to aid her. The three sup together; Adolph is drugged, and placed on a sofa; when "Annette having produced a razor, a most hellish scene was enacted." After this she and her lover decamp with as much of the widow's property as they can carry off.

In the mean time Samuel and Julia, "after indulging in every imaginable luxury, fell asleep in each other's arms, and their intermingled breath wafted their souls to the rosy realms of golden dream-land." During the night they are awoke by a noise, which Palmer at once pronounces to be that of house breakers. They both remain cool and collected, dress themselves, take out pistols which are all ready, allow the thieves to enter, when Julia shoots one of the men, and Palmer the other. After this escapade a single page suffices to bring the *Adventures of our Amorous Widow* to a somewhat abrupt termination; "but, if our readers feel sufficiently interested in her subsequent career, we may, perhaps ere long, continue to follow her through the strange, voluptuous, and exciting scenes in which she loved to mingle." I do not know whether this promised continuation has been made.



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**Fanny Greeley:** or, Confessions of a Free-love Sister written by herself. For sale at all Bookstores. [Entered according to Act of Congress, in the United States District Court of the State of Pennsylvania.]

Size of paper $9\frac{5}{8}$ by 6, of letter-press $6\frac{3}{4}$ by $3\frac{7}{8}$ inches; no signatures; pp. 100 in which the outer wrapper, frontispiece, and title-page are counted; a double line on the title-page; a coloured frontispiece having no reference to the text, and at p. 85, a rough, full page wood-cut, which is reproduced on the outer wrapper; published at New York by HENRY S. G. SMITH & Co.; price 25 cents. Author GEORGE THOMPSON.

This volume, although padded with some extraneous matter, turns chiefly on the doings of a Free-Love Society, so thoroughly American, that it may not be uninteresting to take a peep at its proceedings.

Fanny Greely, "an orphan, young, beautiful, and with a good income," is, on leaving school, "perfectly free to choose her own place of residence;" she at once falls in love with Diamond Dunstable, a lecturer, and writes to him desiring an interview, in a letter which she signs: "Thine, won by the fascination of thy Diamond rays. Isis." As may be readily imagined, Dunstable accedes to her request, and receives her in a bed-room, furnished with Parisian elegance and simplicity, with soft velvet carpets and clouds of pink and white draperies. * * *

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On a sofa, buried amidst snowy laced pillows, enveloped in a loose robe of dark blue cashmere, which set off his pale complexion and lovely beard to such advantage, lay the object of my adoration he to whom I had been magnetically attracted—my own bright Diamond.

He raised his head and extended his arms towards me as I advanced with faltering hesitating step towards him.

"Isis!" he exclaimed, "Isis!" and a deep sigh choked his utterance.

At the sound of his voice all my hesitation vanished, I ran rapidly to the sofa threw myself on my knees beside it and buried my head in his bosom, his soft beautiful perfumed beard softly caressing my neck and mingling with my own curls.

He put his arms round me, then he sighed deeply, I felt his embrace relax and looking up I perceived he lay back, pale and exhausted on his pillows.

The exhaustion of the great lecturer, whether real or feigned, soon passes off, and he requests his fair admirer to remove her bonnet, cloak and dress, "those abused inventions of modern barbarism." She hesitates, being "still within the trammels of prejudice and old fogeyism;" upon which he proceeds to lecture her, and

As he spoke he proceeded with no unpracticed hand to unfasten the various hooks and eyes, and buttons, ribbons, and lacings with which dress-makers are wont to incase us. When at length, passive and palpitating beneath his soft, caressing hands, I found myself with only one garment, which far from clinging round my shoulders fell from them and revealed my arms and bust, I, to hide my blushes and myself from his kindling glance, could but throw myself into his arms and clinging close to his breast hide my face in his bosom.

He pressed me to him, he disengaged my feet from the fallen garments

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which embarrassed them, and laying me by his side he slowly passed his hand up and down the spine, over my bosom, and down my arms, till my whole frame thrilled beneath his touch, and I could not tell whether it was pain or pleasure that I felt.

His eyes were immoveably fixed on mine and mine were fascinated by their glance. I had no power to move, a dreamy, intoxicated feeling came over me; my breath came quick and panting through my parted lips: I was as though in a trance—dead I seemed to the outward world—I had no thought of the past, of the future; indeed no distinct speculation of the present, yet I was in a state of most unspeakable, most ecstatic enjoyment.

Perfectly passive and unresisting thus magnetized, was I when my lover wheeling me on the sofa to the bed gently laid me on it, and satisfied by the holy rites of love the passions he had excited to the highest pitch.

After this primary initiation Fanny expresses a wish to "become openly a follower of the glorious new school."

This was arranged most speedily. Strange as it may appear to you, this one of the presiding spirits of the new philosophy was married. In his early days he had been united to a young girl for whom he had an attachment. They had lived some years together when he joined the Free Love association, and disclaimed the ties of matrimony—in fact, all compulsory ties; but it so appeared that his wife, Mrs. Dunstable, shared his enthusiasm for the new doctrine. She was a woman of superior mind; although she had no longer any passional attraction for the lover of her youth, she admired and venerated him, and their household in common was convenient to them both.

The day arrives in which Fanny is to be introduced to the members of the society, and Emma, Dunstable's wife, kindly undertakes to prepare her for the great reception.

"Some dress you must have, I suppose, my Isis," said Emma, after

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gazing at me for some time, "though as according to our ideas dress should be an embellishment to the person, you ought properly to wear none for it is but an incumbrance to you. Everything we hide about you is an insult to nature and a concession to the narrow prejudices of the world. Still——"

I pleaded for some dress, I was not quite prepared for this costume, my vanity felt I was beautiful enough to adopt it, but a few lingering foolish scruples still governed me, so I insisted on something that might have the appearance of dress, at any rate: though I did not care how low the bodice was cut or how short the sleeves.

"I have it," exclaimed Diamond, who was present, "let her be dressed like the goddess whose name she bears."

"Admirable," responded Emma, "the mystery of the shrouding veil will add to the effect she must produce. But the draperies must all be of gauze."

I assented to this, and accordingly on the night of the festival I appeared as Isis. You will like to hear what I had on.

But one garment; it was made of white, thin, transparent gauze, but very full. Gathered round the bust with a small edging of gold, it was fastened round the waist with a gold cord and tassels. It was very full: but as it was the only garment I had on, its numerous plaits, which fell to my feet, concealed nothing that was beneath it, and my skin gave a pink tinge to its dead white surface. My arms were bare to the very shoulder; I wore nothing but sandals on my feet.

The room is prepared; the guests arrive; Fanny is led in, and after the preliminary introductions, is conducted to a sofa. She is struck by a group immediately opposite to her.

It consisted of a young man, who was reclining on a sofa similar to mine, and five young and handsome women, who were kneeling and sitting in various attitudes around him.

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He was pale and sallow, with regular features, and long straight black hair. His eyes, large and black, appeared to have concentrated his life, for his form was thin and attenuated and his attitude full of languor.

He was dressed in a short tunic of white merino, wore buskins, but no sort of breeches, and around his brow was a wreath of lilies.

Two young women, in costumes of a different character but scarcely less uncovered than my own, set *(sic)* at the foot of the sofa and gently fanned him with branches of roses.

Another kneeled on one side of him and his thin small hand played with her largely developed bust. Further, one the other side, was caressing his hair, and every now and then she would stoop down and imprint long kisses on his lips.

The fifth lady sat by his side and to her he was most delightfully talking in a dreamy murmuring tone.

The ceremony proceeds. It is not very impressive: There is romping of children, music, dancing, and singing, "loud but not particularly harmonious." "Gentlemen and ladies are engaged in profound and somewhat noisy discussion," some of whom, "particularly unshaven and unshorn," in great coats and dirty boots, are "the great philosophers of the society, those whose endowments fitted them not for ministers of the senses." Fanny is proclaimed by Dunstable to be their "priestess of love and beauty, perfect image of a perfect woman, fitted to impart the joys of love, the ecstasy of passion, to all who shall, as I have done, worship at her shrine." Emma snatches away her veil, and places a wreath of red roses on her brow. Another one of the female guests

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rushed across the room and clasped me in her arms, accompanying her speech with the most tender and flattering words.

After a few minutes she began feeling me all over, turning me round like a model, explaining the beauties of my form anatomically to those around.

This confounded and disgusted me, but I was soon relieved from the examination, by the youth with the lilly crown, making his way through the group and falling at my feet.

This young man, whose name is Nabal, after pouring into Fanny's ear "the most flattering and exciting language" she had ever heard, bids her look round, and select a partner. She feels no "attraction towards the person of the man to whom" she listens, but is lured by the "burning glances" of a dancer called Flavio. Nabal approves her choice, and exclaims: "Look at him, madam, and if you are a judge of such matters, and I am convinced that you are, you will pronounce this fellow to be the very *beau ideal* of manly perfection. Observe the vigorous symmetry of this leg, the solidity and volume of this thigh, the—ahem!—the muscular development of every part. * * * Will you not take him to your arms?" Fanny, although embarrassed, resigns herself to the arms of her strange lover, and Nabal leads the way to a retiring room appropriated to the purposes of "those under the influence of a passional attraction."

We entered, *all three*. My new-found lover did not waste any time in

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vain preliminaries; but I confess that the presence of Nabal was inexplicable to me, and somewhat cooled my ardor.

"Nabal," whispered I to Flavio, drawing back from his embraces.

"Oh, Nabal is the priest of virginity; it is his privilege to remain."

Still I hesitated, but at last the ardor of my lover, his magnificent form his entreaties prevailed. * * *

When we became calm, Nabal approached the bed on which we lay, and warm were the eulogiums bestowed upon his *honor* that my performance, in conjunction with that of Flavio, surpassed everything of the kind he had ever seen.

Then he left us, after imprinting a kiss on our foreheads and shedding a quantity of rose-leaves over us, gathered from the numerous rose bushes which at once ornamented and perfumed the retreat of the passionate.

When he was gone I turned towards Flavio and asked an explanation of this strange conduct.

"Nabal," he said, "has one ruling passion, that of women. They are his adoration, the subject of his thoughts by day and night. But a mysterious and extraordinary accident he met with in his childhood, while sleeping in the woods of his native south, deprived him of his powers of manhood. He is doomed to perpetual virginity of person, though his imagination revels in all the wildest enjoyments of passion. When the powers of his imagination have brought him to the highest intensity of desire, fruition can be obtained but by the means of others. Thus, whilst gratifying our own passions for each other, we satisfied the passion your surpassing beauty and his vicinity to your glowing charms had excited in him." * * *

At length we separated. I had achieved a triumph. Many were the declarations I received from nearly all those who were laboring in the passional spheres. To almost all these I have responded with more or less satisfaction, and all are my friends; none are rivals, though each knows the happiness the others have enjoyed.

I was, indeed, the queen of love. Diamond embraced when the festival was over, and congratulated me on my selection of the evening.

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Flavio was exactly the element you wanted after your association with me, my lovely Isis. He has the superabundance of vigor, health, and strength for which your nature called, and of which I had not sufficient provision for your superior passional organization. But now—to-night—after your excess of passion has been exhaled. To night, my own bright Diamond, you shall see that I am faithful to my first attraction—Come. And soon we slumbered in each other's arms.

I have allowed my pen to run away with me, and have offered, I fear, too lengthy an account of Fanny's initiation into the Free Love Society, leaving little space for her subsequent doings. It will however be acknowledged that the description is peculiar, and entirely American, which must serve as my excuse for treating it at such length. Fanny, my readers will have noticed, is a pupil worthy of her preceptor, and does full honour to the association of which she has been made queen, becoming a free-lover in earnest, as free from jealousy as from false modesty. There are other scenes of equal warmth with those already cited, in which she plays the procuress, delighting, as she says, in "witnessing the bliss of others," but enjoying before hand the embraces of the man into whose arms she is about to thrust the virgin she destines for him.

It cannot be said that *Fanny Greely* is either carefully written, well conceived, or cleverly put together. The subject is however as thoroughly transatlantic as are the notions and phases of thought which pervade it. As such, and on account of the freedom of some of its passages, I have felt warranted in offering rather copious extracts.



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**The Bridal Chamber,** and its Mysteries: or, Life at Our Fashionable Hotels. By GEORGE THOMPSON, Esq., Author of "Jack Harold," "His own Autobiography," "Dashington," "Lady's Garter," "The Actress," and One Hundred other Popular Tales. New York: Published for the Author. 1856.

12mo.; size of letter-press 6⅛ by 3¾ inches; pp. 82; 7 rough wood-cuts in the text, one of which is reproduced on the outer wrapper; published by P. F. HARRIS.

If we are to believe the author, there exist in most of the hotels and on certain steamboats in the United States *Bridal Chambers*, fitted up with the most refined and voluptuous taste for the use of newly-wedded (or *unwedded*) pairs. He says: "It is my purpose, in writing this little work, to tear away the cloak of false religion and the mask of vile hypocrisy from the form of fashionable vice and the face of sanctimonious rascality. *Wickedness in high places* shall be my principal theme—a subject which I am well qualified to illustrate, as I have enjoyed singular facilities for obtaining a knowledge of both high and low life." This severe determination he has not carried out, for the volume before us comprises but two adventures, the one comical, the other tragical, neither voluptuous, which take place in a bridal chamber in a hotel, and in which, although two ill-assorted marriages are depicted, no reforming tendency, or high moral aim is observable.

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GEORGE THOMPSON is one of the most prolific American writers of cheap, racy literature, and may not inappropriately be compared with our own G. W. M. REYNOLDS. Possibly he has not much overstated the amount of his labour at "one hundred tales." He has escaped the attention of the biographers, and I would refer my readers for particulars of his career to his **Autobiography.** I have already furnished sufficient extracts from three books of his to enable them to form an estimate of his style and merits. It will suffice to mention, in addition to those already cited on his own title-pages, such others of his works, of which the titles, at any rate, excuse their introduction into this repository. Those to which I add a description have passed under my notice; those, on the other hand, of which the titles only are given, I have extracted from the publishers' catalogues.

**Anna Mowbray;** or, Tales of the Harem. New York: HENRY R. J. BARKLEY. Large 8vo.; pp. 100 including outer wrapper, coloured frontispiece, and title-page; double columns; on the illustrated outer wrapper are Price Twenty-five Cents, and the name of another publisher, JAMES RAMERIO.

**The Mysteries of Bond Street;** or, The Seraglios of Upper Tendom. New-York: 1857. 8vo. (counts 4); pp. 84 including an illustrated outer wrapper, a semi-free frontispiece, and title-page. To this should be added:

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**Facts, Theories, and Parallel Cases,** concerning The Mysteries of Bond Street. pp. 11 unnumbered.

**La Tour De Nesle**; or The Amours of Margurite *(sic)* of Burgundy. No signatures; the title-page, which is without place or date, and the letter-press are in a frame, measuring $6\frac{1}{8}$ by $3\frac{7}{16}$ inches; pp. 195.

**Gay Girls of New York**; or, Life in the Metropolis.

**Adolene,** the Female Adventurer.

**Kate Castleton,** the Beautiful Milliner.

**Mysteries and Myseries of Philadelphia.**

**Harry Glindon,** the Man of Many Crimes.

**Julia Maxwell**; or, The Miseries of Brooklyn.

**The Coquette of Chestnut Street.**

**The California Widow**; or Love, Intrigue, Crime, and Fashionable Dissipation.

**The Life of Kate Hastings.**

**Radcliff**; or the Adventures of a Libertine.

**The Gay Deceiver**; or, Man's Perfidy and Woman's Frailty.

**Julia King**: or, The Follies of a Beautiful Courtezan.

**Kate Montrose**; or The Maniac's Daughter.

**Amorous Adventures of Lola Montes.**

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**Confessions of a Sofa.** Probably the same work as that given as:

**Adventures of a Sofa**; or, Drawing-room Intrigues.

**Marie de Clairville**; or, The Confessions of a Boarding School Miss.

**The Criminal,** or the Adventures of Jack Harold. (With 16 Illustrations).

**The Outlaw,** or, The Felon's Fortunes, a Sequel to The Criminal.

**The Road to Ruin:** or Felon's Doom—the end of the Series.

**The Loves of Cleopatra:** or, Mark Anthony & his Concubines. A Historical Tale of the Nile. By APPOLONIUS *(sic)* OF GOTHAM.

Size of paper 7⅞ by 5, of letter-press 6⅛ by 3⅞ inches; counts 12; pp. 96 in all, numbered from p. VIII to p. 100.

In his preface the author says: "We will introduce other heroes and heroines in our historical tale, but Cleopatra, Cæsar, Anthony and Herod are the principals. Let Prudes and Hypocrites forbear our story with the preface, but let those whose hearts warm at the recital of the voluptuous history of the world's most beautiful courtezan, scan each page attentively, and we promise them a feast of elyseum *(sic)* that would warm an

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anchorite to amorous frenzy, a feast of loves and graces that could only be found in pagan Rome, or the lustful lands of the Pharaohs." The tale is plotless, improbable, and incoherent, savouring in parts of *Monte Christo*, of *Vathek*, of *Justine*. The opening scene is in the slave market at Rome, where an old lord, Dione, is about to purchase Charmion, a lovely young girl from Gaul, but is outbid by Cæsar, and returns home to console himself in the arms of his favourite concubine, Astarte. Dione possesses boundless wealth, and unquenchable desire, and is accustomed to bathe in wine to invigorate himself before his orgies, and "to take a magic bath, into which was diffused the warm blood of a young virgin to recusitate *(sic)* his powers." The lovely Astarte dwells in a "subterranean wonder of the world, far down in the bowels of the earth." She was bought by Dione when a child, deflowered by him at the age of eight, and under his tuition has become more insatiably libidinous than her preceptor. The amorous old lord tells his mistress how he has been baffled by Cæsar in the purchase of Charmion, and seeks her condolence and aid in acquiring her possession. An orgie ensues, which, although it diverts Dione, wearies the courtezan, who exclaims:

"Sweet lord, you make my heart beat high with rapture, and my pulse to throb with joy. Dost thou not think our games are too monotonous. I lack excitement; drowning Grecian youths in baths of wine, and smothering lovely nymphs in mounds of rose-leaves were my last caprices, but they seem so

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tame and simple. * * * With you, sweet lord, I'll own that I have tasted every phase of love, from the quick ecstatic gush to the voluptuous spasm, and when you lacked vigour, though not will, my sweet preceptor in the art of love, you, like a dear kind paternal friend, threw into my arms the rosiest youths of every clime to satiate my amorous frenzy; but, papa Dione, 'tis of no avail, my Grecian youths are to *(sic)* effeminate, my lustiest Swiss is pale and tame from my embrace, and so, dear lord, bid Forceps usher to our presence the envy of many a maid and matron fair in Rome —Belletrix, the brave gladiator."

Her request is granted. Upon a couch beneath the statue of Priapus the amorous couple "rehearse the rosiest dreams of Paradise," while Dione, who had quaffed a "third goblet of that highly flavoured wine, tinctured with medicaments to create amorous frenzy," seated between two young maidens, "between whom he divided his amorous dalliance," for he "had cherished the warmest regard for very little girls through all his eccentricities," witnesses the encounter, and other saturnalia, which "continued for eight and forty hours."

We assist next at the defloration of Charmion, who has been conducted by the lictors to Cæsar's Palace. At the Emperor's approach she throws herself at his feet and begs him to spare her. "Her distress and misery only excite the amorous desires of Cæsar the more." He kisses her, and forces her to return his embrace, but her coldness displeases him, and he leaves the apartment, having whispered to a Nubian slave

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to administer a love philter. Cæsar returns, and observes that the philter has done its work. Charmion exclaims:

"Take me, Cæsar, I am only thine."

The world's conqueror caught her in his arms, and bore her to the couch o'erhung with purple hangings. He tore the linen vestments from her round plump bosom, and his wanton tongue tipped on her ivory teeth, radiant as orient pearls. The couch of Venus never received a more willing sacrifice. The target of Cupid was ready to receive the golden arrow of voluptuous joy. The bow that was bent to send the magic shaft home to its fair centre, had done too much service in the rosy wars of Venus to miss its radiant aim. Kisses, hot as lava, were exchanged with lightning swiftness. The purple hangings of the luxurious couch rustled as if quivering in the dying currents of the mountain breeze. There was a slight shriek, that fell like fairy music on the ear of Cæsar, which sounded in its echo to a sweet melodious and ecstatic sigh, and then felt as if another world was conquered. Again, and yet again, the play of love was enacted, until the lovers swooned in one last final spasm of ecstatic rapture, and slept in each others arms.

When Dione purchased Astarte, he bought at the same time her brother, Phaon, whom he had castrated and resold. Phaon found his way to the court of Cleopatra, where he has risen to trust and importance. He now returns to Rome in search of his sister. Her whereabouts and occupation (she has became a sorceress as well as a courtezan) he learns from a philosopher, Apollonius, who also furnishes him with a "small gold tablet" which gains him admittance into her subterranean dwelling. He finds her surrounded by her satellites. She proposes to him to remain with her, to enjoy the delights which Dione's

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liberality has placed at her disposal, and even "to revel in a sist—." Phaon is shocked, tells his sister that it is not in his power to accept her offer, explains the outrage that has been committed on him, and demands her assistance in wreaking vengeance upon the perpetrator. Astarte assents, and leads him into her own private chamber, to which even Dione himself has not access, and where there are "paraphernalia of the most hideous and horrible objects. There were corpses strewn upon the stone floor, uncoffined and unshrouded. * * * At one end of the apartment there was an iron cage of great magnitude, in which slumbered, or rather reposed a huge python, of at least seventy feet in length." Astarte dispatches a message for Dione. She tells him that she has procured Charmion for him, that she is now in her own chamber, but will only be enjoyed in the dark. On his arrival she leads the doating old debauchee into the fatal room, now perfectly obscure, and pushes him into the python's cage. She then sets the palace on fire, and escapes with Phaon.

We may pass over without comment the chapters, neither interesting nor remarkable, which contain the iniquities of Herod, and the infidelities of his concubine, Marianne, and enter at once the court of Cleopatra, where we find Charmion, left there by Cæsar, installed as the chosen handmaiden, attiring her mistress as a "queen bacchinal," (*sic*) that is "in a state of nudity," to receive Anthony. At his approach, Cleopatra bids



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Charmion hide herself behind a curtain that she may witness "the most enchanting encounter that ever took place in love's rosy wars." Their "amorous joy," in which Cleopatra far outshone the general, is minutely described, after which:

Wearied with the race of wild and rapturous joys, the Egyptian queen soon sank to slumber in the stalwart arms of her Roman paramour. Then it was that Charmion, deeming that Anthony also slept—while her lovely brow was suffused with blushes — sought to escape from the tent; but Anthony overheard her, and disengaging himself from the queen's arms, arose, with his finger on his lip, to indicate silence. The action was done so quietly, that Cleopatra still slumbered on. The blushing girl stood trembling with fear in the presence of Anthony.

"Be not alarmed, fair maiden," he whispered, to re-assure her. "Was it the queen's pleasure that you should witness our mutual feats of love, or merely curiosity?"

Charmion thought of Cæsar, and Anthony was a proper man. * * * At any other time, the fair Gauloise might have resisted the persuasions of the Roman general, but she felt that it was a woman's right to retaliate in kind, and besides, her voluptuous passions were thoroughly aroused by the exciting scenes she had just witnessed. With a sigh, soft as the breath of a summer wind, she sank into his arms, and he bore her into the adjoining tent. When he returned, an hour later, he rejoiced to find that Cleopatra had slumbered during his absence.

The Gypsey of the Nile was fain to complain that her stalwart lover, on the following morning, did not exhibit his usual meed of amorous fire and frenzy, but she did not dream that while she slept, he had been enjoying the lovely Charmion.

The amours of Anthony and Cleopatra, and the festivities thereupon attendant, are continued at some length, and the story is told of his overthrow, and of her death, in accordance

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with historical legend. The career of each one of the personages introduced into the tale is also cleared up more or less satisfactorily. Enough has however been said and cited; suffice it to add in conclusion that Charmion, the most prominent character in the book, weds a knight in the army of Octavius Cæsar, and "was wise enough, on her wedding night, to pretend to a virginity that must have made the ghosts of Cæsar and Mark Anthony laugh in their sleeve—that is, if sleeves are worn in the spirit world."

**Flora Montgomerie,** the Factory Girl: Tale of the Lowell Factories. Being a Recital of the Adventures of a Libidinous Millionaire, whose wealth was used as a means of triumphing over virtue. By SPARKS. New York: Published by GEORGE AKARMAN. 167 William Street. 1856.

8vo.; size of paper $8\frac{1}{8}$ by $5\frac{1}{4}$, of letter-press $6\frac{1}{8}$ by $3\frac{3}{4}$ inches; pp. 99 including an illustrated outer wrapper with portrait of the heroine, signed E. RELLMAN, and a second publisher's name, JAMES RAMERIO, a free coloured frontispiece, and title-page with two fancy lines.

Henry Richards, proprietor of a cotton mill, devotes his wealth and energy to seducing his factory girls, and the volume before us comprises the narrative of the seduction of two of them—of Lizzie Jones, easily overcome by her master's

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flattery and presents, backed by her mother's bad advice, and of the heroine, Flora Montgomerie, whose more austere virtue can only be conquered by marriage. Richards determines that the marriage shall be a mock one, but the friend to whom he confides his secret, and who is to procure a sham "justice," brings a properly authorised, instead of a fictitious, functionary, and the union becomes in consequence, unknown to Richards, legal. After a couple of years, the libertine tires of his mistress, tells her the wedding was a make believe, and gets rid of her with a pension. Flora consents not to trouble him again as long as he remains single, but vows vengeance should he ever attempt to marry. In spite of her threats Richards soon weds a rich girl. Flora returns, induces the mill-hands, who have been imposed upon by a peculating clerk, to strike, and Richards finds himself ruined. The bride and Flora prove to be schoolfellows, and combine, with the former's brother, to punish their betrayer. Richards, seeing his position irretrievable, commits suicide, by severing an artery in his thigh. "Just as he passed from life to the unknown world, his power of articulation came to him, and he gave directions to have what remained of his property equally divided between his wives. Thus ended the life of the libertine." The book is poorly written, and is less racy than its title would lead us to suppose, for although the tale turns on seduction, there is nothing "libidinous" throughout the volume.

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**The Amours of a Musical Student:** being A Development of the Adventures and Love Intrigues of A Young Rake, with Many Beautiful Women. Also showing The Frailties of the Fair Sex, and their Seductive Powers. By the Author of "Julia,"* "The Adventures of a French Bedstead,"† "Tales of Twilight,"‡ "Don Pedro," "Intrigues of Three Days,"§ "Bar Maid,"‖ "Amours of Lady Augusta Clayton," etc Illustrated.¶ J. H. FARRELL. 15 Ann Street, New York.

8vo.; size of letter-press 6⅛ by 3¾ inches; double columns; pp. 108.

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* **Julia**: *or, where is the Woman that would'nt &c.* Serial with above vol.; pp. 115. Translated from **Julie,** *ou j'ai sauvé ma rose.* I find also noted on the title page of another work by the same author: **Julia,** *or I have saved my Rose*; and: **Eugenia,** *or Where is the Woman that Wouldn't.* I do not know whether all three are identical.

† See pp. 149, 150 *ante.* I am not however sure that this work and that noticed at p. 149 are identical.

‡ **Tales of Twilight.** *&c. New York 1850.* 8vo.; size of letter-press 6⅛ by 3⅜ inches; double columns; pp. 104; 4 rough wood-cuts. There are I believe several editions. A translation of **Entre Chien et Loup.**

§ **The Intrigues of Three Days** *&c.* Serial with *Amours of a Musical Student*; pp. 112. A translation from the French.

‖ **The Bar Maid of the Old Point-House.** *&c. New York.* No signatures: double columns; size of letter-press 6⅛ by 3⅜ inches; pp. 112; a lithographed frontispiece representing two girls bathing; without date; "translated from the French." There are I believe other editions.

¶ There are no illustrations in the copy before me.

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Although the adventures which form this tale are confined chiefly to the middle class, and might as well have had for their hero a man connected with any other than the musical profession, they are fairly amusing; invariably amorous, they are never lewd or obscene, and are true to nature. To pursue them in detail is not necessary, although a brief indication of their nature may not be out of place. After several ineffectual attempts to satisfy the promptings of nature with girls of his own age, the musical student is at last thoroughly initiated into the mysteries of the sexes by an obliging widow, whose subsequent jealousy, however, forces him to fly from her amorous clutches. Once fairly launched, the young rake passes into the arms of numerous women, among whom may be mentioned Emma, the wife of a fellow lodger, and Bessy, that of his landlord; subsequently he enjoys the favours of a marchioness, but he had enough, in one short month, of high life, and returns to his original sphere. Upon the sudden death of his landlord, he marries the widow, his beloved Bessy, then the mother of two children, the elder of whom, by her deceased husband, she sells for £1000. He now promises his wife to "refrain from looking after other women," and opens "a small thread and needle shop, which fortunately, did well, and yielded us a snug and comfortable living." A couple of extracts will suffice to show how the author depicts the amorous situations:

I pity the man who has never had an opportunity of exploring the magnificent avenues which abound in the vicinity of the ever-blooming

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gardens of the all-powerful god of Love, through the intricacies of which I fondly imagine to be now walking with Emma; presently I approach a grove the thick-set foliage, surrounding the superb sanctuary sacred to Venus,—that multiplying, everlasting shrine, which has existed from the creation of the world, and will endure until the end of time; that mysterious edifice which is no sooner perfected, and Cupid's altar-piece erected in the centre, (at which good men ne'er sacrifice in vain) than in its secret recesses are engendered new temples, new altar-pieces, small and portable, yet miniature models of its faultless self, composed of such flexible and rare materials, that in a few years they become so spacious and extensive as to vie with the great original in symmetry and beauty. (p. 32).

Bessy had * * * often expressed a desire to visit the monument.* * * . It so happened, that we were the only visitors on the occasion. But before I proceed, I will take the liberty of stating, for the information of such of my readers who have never ascended this beautiful column, that in order to reach the gallery, you have to pass several loop-holes, which answer the double purpose of admitting light and air; and should the curious spectator wish to look from one of these crevices into the street, he can easily gratify such desire, there being at every one a kind of landing place, which will also serve as a seat, should you feèl yourself fatigued before arriving at the summit. On one of these did Bessy and I rest awhile, in order to recover breath, after having ascended rather more than half way to the gallery. We were about to proceed, when she observed that she would like to look through the loop-hole immediately behind us, and I assisted her to mount the landing-place for that purpose; kneeling upon which, while my arm encircled her waist, she gratified her desire. But now, the silent loneliness of the place, added to the peculiar situation in which I found myself, began to inspire me with thoughts of a certain nature, to which the novelty of the idea did not a little contribute and as I turned my eyes down the staircase of this extraordinary column, with a view to discover if I had ought to fear from prying or listening intruders, I became sensible of

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the existence of another column, of minor dimensions certainly, but equally stately and resembling its potent neighbour in more than one respect; so that I could not forbear drawing many curious comparisons as I afterwards gazed from the summit.

My dear girl being on her knees, for the purpose I have before stated, with my arm encircling her waist, prompted by the feelings imparted to me by the novelty of the idea previously alluded to, I flung my arms round her, our lips met—her heart with violent throbbings beats against my bosom; her head sank upon my shoulder, and * * *—As we descended, she whispered with an arch smile, "I almost think that I could find a solution to the conundrum which so puzzled you a short time ago."

She alluded to the following lines, which had been pencilled on the wall by some previous visitor:—

"Can any lady fair or gent,
Explain how this may be:
While I am in the monument,
Two monuments I see!" (p. 59).

That *The Amours of a Musical Student* were written by the translator of the French works mentioned on the title-page, I do not believe. All the incidents occur in London, the tale is thoroughly English, and by an author of no mean proficiency; its date about 1820, as mention is made of the songs of Moore and Byron. The volume before me is evidently a reprint of an English original.

The quantity of these semi-erotic publications is very great, so great indeed, that a volume, as bulky as the present one, would be needed were I to notice them on my usual plan. As I do not deem this desirable, I shall content myself by

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reproducing, generally from the publishers' catalogues, the titles of those which appear to belong to these pages, omitting however such as are evidently translations from the French. They were printed in large editions, and were sold openly, many of them being duly "entered according to Act of Congress," but have now become scarce. Although many of them are advertised as "illustrated," they usually have in reality nothing more than a rough wood-cut as frontispiece, or on the outer wrapper.

**The Amours of Lady Augusta Clayton:** being the amorous history of one of the first ladies in England; showing how vice can be countenanced in the first circles of society. New York. 1852.*

Advertised by the publisher as follows:

This is the most celebrated romance in the language. Its rich and voluptuous scenes strike powerfully upon the imagination; and we no longer wonder that every one reads it and all affect to condemn it. Perhaps no work of an amatory and intriguing nature ever excited such a sensation in society as that produced by this book. Beautifully illustrated.

**The Adventures of Don Pedro** in search of a wife.

Showing the perilous chances a man runs in the pursuit of courtship; the difficulty of finding a woman with an unplucked rose, and the probabilities, when taking a wife, that he has taken up, not a Virgin Bride, but the cast

* Catalog. Nr. 97, J. Scheible, art. 22.



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off mistress of some amorous libertine. Also embracing the histories of an Amorous Young Heiress, an Intriguing Widow, a Youthful Voluptuary, The Amours of a Lively Monk, and the Seductive Powers of Three "Private" Sisters. Embellished.

**Memoirs of the public and private life of Napoleon Bonaparte.** Boston, 1829. 8vo.; 2 vols.*

**The Intrigues and Secret Amours of Napoleon.**

Being a complete history of his loves and amorous adventures with several celebrated women of France. Also containing the secret interviews of Mme MURAT with the Swiss peasant, the Lover and the Dentist, together with many other curious intrigues. Also a full account of the seduction of his cousin, LEONORA, interspersed with numerous engravings.

**The Child of Nature;** or, the History of a Young Lady of Luxurious Temperament and Prurient Imagination,

who experiences repeatedly the dangers of seduction, which are described in glowing colours, and whose escapes from the snares of love are truly wonderful. Depicting many and various luscious scenes with her paramours, and in the end proving herself to be

"The child of nature, improved by chance."

This curious history, showing the power of woman over man, when she can controul her passion, is illustrated with engravings of singularly interesting and exciting situations, and will be found the most pleasing and amorous narrative ever submitted to the public.

**Venus in the Cloister;** or, Sainfroid and Eulalia. †

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* **Catalog.** Nr. 97, J. Scheible, art. 521.

† **Index Librorum Prohibitorum**, p. 70.

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**Confessions of a Ladies' Waiting Maid**; or The Veil Uplifted.

**Alice Wade**; or, the Seducer's Fearful Doom.

**Asmodeus**; or, the Iniquities of New York.

**New York Life**; or, Mysteries of Upper-tendom Revealed.

**Mary Ann Temple**; or, Life of an Amorous Girl.

**The Lady in Flesh Coloured Tights.**

**John**, the Darling of the Ladies.

**The Amours of a Man of Leisure**; or, The Charming Young Man.

**The History of a Rake**; or, the Adventures, Amours, and Intrigues of a General Lover, or Ladies' Gentleman.

**Cerisette**; or, the Amours of an Actress.

**The Gay Grisettes.**

**Melting Moments**; or, Love among the Roses.

**Venus' Album**; or, Rosebuds of Love. (4 plates coloured).

**Henry**; or, Life of a Libertine.

**The Two Lovers**; or, Fred in a Fix. (4 plates coloured).

**Intrigues of a Woman of Fashion** written by herself.

**Memoirs of a Woman of Pleasure.***

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* See p. 60, *ante*.

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**The Amours of a Quaker**; or, the Voluptuary.*

**The Loves of Byron,** his Intrigues with Celebrated Women.

**Merry Wives of London**; a Picture of Licentiousness of the Court.

**The Chevalier**; a thrilling tale of Love and Passion.

**The Irish Widow**; or, The Last of the Ghosts.

**Harriet Wilson**; or, Memoirs of a Woman of Pleasure.†

**Madeline,** the Avenger; or Seduction and its Consequences.

**Paul the Profligate**; or, Paris as it is.

**Adventures of a Country Girl**; or, Gay Scenes in my Life.

**Simon the Radical**; or, The Adventures of a Bonnet Rouge.

**Amelia Moreton**; or, Life at a Fashionable Watering Place.

**The Countess**; or, My Intrigues with the Bloods.

**Evil Genius**; or, The Spy of the Police.

**Sharps and Flats**; or, The Perils of City Life.

**The Lame Devil**; or, Asmodeus in Boston.

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* Index Librorum Prohibitorum, p. 45.

† No doubt a reprint of the memoirs of the notorious English courtezan.

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**The Wedding Night;** or, Advice to Bridegrooms. (5 plates).

**Secret Passions.** (5 plates).

**Charles the Second, Earl of Rochester, and Buckingham's Intrigues.**

**Revenge,** a Tale of deep, mysterious, and great Crime.

**The Mysteries and Iniquities of a Private Madhouse.**

**Confessions of Julia Drake.***

**Amorous Intrigues of Aaron Burr.**†

**The Married Maid.**

**Fast Life in London and Paris.**

**The Fancy Man.**

**The Female Roué.**

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* Cunnusburg Library, No. 12.

† The last five titles are taken from Cat. Holliday, New York, 1870, art. 1323, *Library of Love.*

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**The Spirit of Flagellation;** or, The Memoirs of Mrs. Hinton, Who kept a School many years at Kensington. To which is now added, Anecdotes, By a Lady much addicted to *Birch Discipline*. *The Whipping Milliners; The Severe Stepmother*, And *The Complaisant Schoolmistress*. Avec des figures analogues. London: Printed & Published by MARY WILSON, Wardour Street.

Tall 12mo. (counts 6); size of letter-press $5\frac{1}{4}$ by $2\frac{5}{8}$ inches; pp. 81; 6 badly done coloured, folding plates; three lines on the title-page, but no date; from the *Advertisement*, however, at p. 43, the date is given as May 1, 1852. In the said *Advertisement*, signed Mary Wilson, we are told:

The original edition of the "Spirit of Flagellation," appears, by the costume of the prints, to have been published about the year 1790, but whether by HOLLAND or AICKEN I cannot pretend to say.

I have altered the size from 8vo. to 12mo., as being more convenient for the diminished pockets of the present day; have added, by way of appendix, the ensuing anecdotes, furnished me by an amateur of birch discipline. I have had a new set of designs made purposely for this edition, and flatter myself that the votaries of this fascinating *birch* will smile propitiously on my humble endeavours. As most of the works on this subject are out of print, and extremely rare, it is my intention to replace them, in quick succession, in a series of volumes uniform with the present.

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In a notice of MARY WILSON, prefixed to her reprint of *The Exhibition of Female Flagellants*,* THERESA BERKLEY† tells us that "*The Spirit of Flagellation* was reprinted by Miss Wilson in the year 1827."

Reliance cannot of course be placed upon dates given or statements made on the title-pages or in the text of books of this class. As far as I know, *The Spirit of Flagellation* has passed through three different editions: (1). GEORGE CANNON, 1827, six engravings; (2). E. DYER, 1852 (?), six folding lithographs (the edition probably which heads this notice); (3). about 1870, six (?) lithographs, not folding.

The anecdotes which fill these 81 pages are of the weakest and dullest kind imaginable, and must be from the pen of the veriest Grubian; the illustrations, bad as they are, are better than the text.

Three of the pieces which form the *Appendix* of *The Spirit of Flagellation* have since been reprinted in a separate form, without dates, and with half-titles only: **The Pleasure of Flagellation,** *Anecdote by a Lady*, pp. 15; **The Whipping Milliners,** pp. 7; **The Complaisant School Mistress,** pp. 8.

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* Index Librorum Prohibitorum, p. 243.

† See Index Librorum Prohibitorum for Mary Wilson, and Theresa Berkley.

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**Elements of Tuition,** and Modes of Punishment. In Letters, from MADEMOISELLE DUBOULEAU, *A celebrated Parisian Tutoress*, to MISS SMART-BUM, *Governess of a young Ladies' Boarding School at* —. With some secrets developed of Mock Tutors, Who have taken a delight in administering Birch Discipline to their Female Pupils. Embellished with Most Beautiful Prints. 1794.

Size of letter-press 4½ by 2⅞ inches; counts 6; pp. 72; 6 coloured, folding engravings, roughly executed, but spirited; published by GEORGE CANNON about 1830; the date and "Printed by George Peacock,* Drury Lane," which appear on the verso of the title-page are false. The *Elements of Tuition* end at p. 56, numbered in error p. 47, then follow, p. 57 to p. 72, with a new half title, *Anecdotes by Lady Termagant Flaybum,† &c. collected in the Fashionable Circles.* Reprinted by W. DUGDALE about 1860; without date; size of letter-press 5⅛ by 2⅞ inches; counts 4; 8 common, coloured lithographs, very badly done, and different from those of the original edition; title-page worded as above with slight omissions, and impress: "London: Printed for the Booksellers." Again reprinted in London; in 1880; on toned

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* Index Librorum Prohibitorum.

† Centuria Librorum Absconditorum, p. 456.

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paper; without date; size 6¾ by 4½ inches; no signatures; pp. 52; wording of title-page as the last noted edition, except that the last word is in the singular, "Bookseller," and the type is different; 8 badly done coloured lithographs, quite unlike those of the former issues; price £2 2s.

The five letters of which the *Elements of Tuition* are composed contain a number of common-place anecdotes about flagellation, told in the most tedious manner, and in language frequently ungrammatical. The *Dedicatory Epistle to Signora Birchini* * embraces many of the remarks upon the subject which I have already offered elsewhere,† and is the best part of the book. The *Anecdotes by Lady Flaybum* contain one tale almost identical, and some verses quite the same, as those comprised in the body of the book.

**Manon la Fouetteuse;** or, the Quintessence of Birch Discipline. Translated from the French by REBECCA BIRCH, Late Teacher at Mrs. Busby's Young Ladies' Boarding School. London: Printed for the Society of Vice.

8vo.; size of letter-press 4¾ by 3 inches; a line on the title-page; pp. 96 in all; 8 coloured lithographs, badly done;

* Index Librorum Prohibitorum. † *Ibid.*



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published by W. DUGDALE, about 1860. The first edition dates about 1805 to 1810; large 8vo; pp 90; "with 6 large and beautiful coloured plates, price £1 10s.;" it was certainly not published until after 1804, because in the work reference is made to the Paris Fashions for May of that year. There is an edition by G. CANNON, about 1830, also with folding, coloured plates; and one, I believe, by BROOKES. The early editions are very rare.

*Manon la Fouetteuse* is a dull, badly written book, consisting only of flagellation anecdotes, none of which possess either point or originality. Manon Dubouleau, a French governess, who "resides now in America, where she keeps a boarding-school for young ladies," gives an account of her career. Her MS. she has confided to Rebecca Birch, her friend, who now translates it for the edification of her friends. It does not however appear to be a translation.

**The Birchen Bouquet**; or, Curious and Original Anecdotes of Ladies fond of administering the Birch Discipline. With Rich Engravings. Published for the Amusement as well as the Benefit of those Ladies who have under their Tuition sulky, stupid, wanton, lying, or idle Young Ladies or Gentlemen. Boston: Printed for GEORGE TICKLER. Price Two Guineas.

Size of letter-press $5\frac{1}{8}$ by 3 inches; counts 4; pp. 48 in all; two lines on title-page; 8 obscene, coloured lithographs, very

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badly done; published by W. DUGDALE; although the title-page is undated, the preface concludes with: "Bristol, April 4, 1853," which is not strictly correct, the edition was, I believe, issued in 1860. The original edition, which I have not seen, dates back to 1770 or 1790; reprinted by G. CANNON, about 1826, with engravings; and again in 1881: wording of title-page almost identical with that heading this notice, then: *Eight Coloured Plates. Re-published with Considerable Additions. Birchington-on-Sea, 1881.* Size of paper 7 by $4\frac{1}{4}$, of letter-press $4\frac{7}{8}$ by 3 inches; no signatures; pp. 60 in all; one line on title-page; the eight obscene, coloured lithographs are not copied from those of Dugdale's edition; price £2 5s; the tale is slightly altered, and eight new pieces, partly in prose, partly in verse, are added, pp. 30 to 60, under heading *Addenda.*

*The Birchen Bouquet* consists of a series of very ordinary and insipid flagellation scenes, similar in character to those in the *Elements of Tuition,** put together with an attempt to weave them into a plot, but altogether worthless from a literary point of view. It seems surprising that so insignificant a book should have been so frequently reprinted.

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* p. 240, *ante.*

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**The Convent School,** or Early Experiences of A Young Flagellant. By Rosa Belinda Coote. London: Privately Printed. MDCCCLXXIX.

Size of paper $6\frac{7}{8}$ by 5, of letter-press $5\frac{1}{8}$ by $3\frac{3}{4}$ inches; no signatures; pp. 48; 15 badly done, coloured illustrations, of which coloured proofs on large paper were sold separately at £3 15s. per set; price of the volume £3 3s.; issue 150 copies.

The tale is divided into 5 chapters. An *Introductory Letter*, dated London, 10th January, 1825, and signed Rosa Belinda Coote, informs us that "the following curious narrative has been intrusted to my confidential keeping by a young Countess of my acquaintance;" &c. Allusion is also made to her own confessions,* to which the *Convent School* may be considered a companion volume. Both tales were written by the publisher.

Lucille, the heroine, is illtreated from her childhood. On the death of her mother, while she is yet a child, her father whips her most severely in order to excite his passions, and to enable him the more ardently to enjoy Lucille's governess, with whom he is familiar. She is afterwards sent to the school of a convent at Brussels, where the superior flogs her in the most unmerciful manner for her amusement. From this establishment she succeeds in making her escape, and

* *Miss Coote's Confessions* run through the first ten numbers of **The Pearl**, see that title, *post*.

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takes refuge at the Hotel d'Angleterre, where she would have been refused admittance but for the good offices of a young English nobleman, Lord Dunwich, who proves to be an intimate friend of the Earl of Ellington, to whom she is affianced. The marriage takes place; but her husband neglects her for his horses, and she falls into the arms of Dunwich. Her spouse discovers her infidelity, and, disguised as a priest, manages to hear her confession (they are both Roman Catholics). A penance is ordered her. She is shut up in the convent adjoining the church. Lord Ellington, still in his priestly garb, and another monk flagellate her in the most cruel manner, and subject her to all kind of horrors and barbarities. These abominations enacted, the supposed priest again presents himself "dressed as a gentleman, and I immediately recognised him as my husband, as, at the same instant, he exclaimed, 'Woman, my revenge is complete. You won't deceive me again. How I have revelled in degrading, humiliating, and torturing my adulterous wife. You'll never see me more. This has been my way of divorcing myself from a faithless bitch.'" Her paramour, Lord Dunwich, now receives her with open arms, calls out the cruel husband, and shoots him through the heart. The lovers fly; and Dunwich shortly afterwards "lost his life by drowning in the Rhine, since which I have consoled myself as you know by all sorts of erotic fancies, especially flagellation, and now dear Rosa

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at the early age of twenty five I find myself fast fading away."

The book is not altogether badly written; no part of the narrative however is attractive; on the contrary, the numerous flagellations, supplemented by filthy tortures, are insuperably tedious and revolting.

**Experimental Lecture.** By Colonel SPANKER, on The exciting and voluptuous pleasures to be derived from crushing and humiliating the spirit of a beautiful and modest young lady; as delivered by him in the assembly room of the Society of Aristocratic Flagellants, Mayfair. London: Privately Printed, A.D., 1836

Size of paper $5\frac{1}{2}$ by $4\frac{7}{8}$, of letter-press $4\frac{5}{8}$ by $2\frac{7}{8}$ inches; no signatures; pp. 81; toned paper; a line on the title-page; a frontispiece with portrait of the heroine, under which are her name and four lines of verse, and 11 coloured, obscene plates, in outline, rough in drawing and execution, by four different artists; price £4 4s.; issue 75 copies; date incorrect, the book having been issued in 1878-79. The work is comprised in two parts, although a third part was contemplated, to provide for which the last page, p. 81, was struck off in duplicate, the one terminating with "End of Part the Second," the other with three additional lines marrying the heroine, and the word "Finis." It is from the pen of the publisher.

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Of this strange performance, "done for a peculiar school of flagellants, who delight in extreme torture," and "written to order, in obedience to a regular framework of instructions," I offer, in preference to any further description of my own, a very thorough analysis kindly furnished me by a brother-bibliophile.

The *Experimental Lecture* treats, as its title denotes, of the extasy which is supposed to be found in cruelty, both moral and physical.

"The emotion of voluptuousness can only be excited by two causes, firstly, when we imagine that the object of our desire approaches our ideal of beauty, or when we see this person experiencing the strongest possible sensations. No feeling is more vivid than that of pain, its shock is true and certain. It never misleads like the comedy of pleasure eternally played by women, and seldom really felt. He who can create upon a woman the most tumultuous impression, he who can best trouble and agitate the female organisation to the utmost, will have succeeded in procuring for himself the highest dole of sensual pleasure."

These remarks contain the quintessence of the whole philosophy which is found argued to exhaustion in the notorious volumes of the Marquis de Sade, where he, in his wild dreams of bloody orgies, phlebotomy, vivisection and torture of all kinds, accompanied by blasphemy, lays so much stress upon the moral humiliation of the victims employed. What he craves for is physical enjoyment caused by the lingering torture to which his unfortunate patients should be subjected, and which generally ends in their death. In this little work, our flagellants succeed in reducing their experiment to the customs of the present day, embracing a long series of torments that are wilfully inflicted upon one person, a sensitive and highly-educated young lady. In *Justine* and *Juliette*, the number of individuals employed in the orgies and the constant murders, preclude all idea of

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reality, while here the whole process is so methodically and tersely set out, that we may almost fancy that all is founded on strong facts, the story being so graphically brought home to the astonished reader.

Are we thus to believe that we daily rub shoulders with men who take a secret delight in torturing weak and confiding women, and by so doing can produce erection and consequent emission? Experience proves this to be so, and we could unfortunately quote several recent cases where girls have been tied up to ladders, strapped down to sofas, and brutally flogged, either with birch rods, the bare hand, the buckle-end of a strap, and even a bunch of keys! Some have been warned beforehand that they will be beaten till "the blood comes," pecuniary rewards being agreed upon, others have been cajoled into yielding up their limbs to the bonds and gags by the promise that it is "only a piece of fun." Once fairly helpless in the hands of the flagellating libertine, woe betide them! These cowards are bent on inflicting the greatest amount of agony possible, and their pleasure is in proportion to the damage done. They seem sometimes at that moment like devils unchained, and howl with delight almost as loudly as the poor girl cries out in pain. And yet immediately their paroxysm is over, they will treat their wretched victim with the utmost kindness, and buttoning up their frock-coats, appear once more as affable, kind gentlemen, for they are all gentlemen by birth who indulge in this awful mania.

Such proceedings are bad enough in all conscience, but what can be said of one who derives pleasure "in crushing and humiliating the spirit," besides the body? According to Colonel Spanker's horrible theory, we may suppose that no enjoyment can be found in whipping the callous posterior of a match girl, who has been used to rude corrections at the hands of her parents, but only from exposing the delicate nakedness of a real tenderly-nurtured lady, whose mind has been carefully cultured. In order to carry out this diabolical idea, the Colonel rents a house in Mayfair and forms the Society of Aristocratic Flagellants which includes "at least half-a-dozen of the most beautiful and fashionable ladies of the day."

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So we see that the author considers that females are also pleased with a little occasional cruelty practised upon one of their own sex. Our blue-blooded viragoes are tired of vulgar, consenting victims, who submit to be tortured for the sake of lucre, so the Spanker fiend decoys "a young lady known to most of them, Miss Julia Ponsonby, a lovely young blonde of seventeen, whose widowed mother being compelled to go abroad for a time, is seeking for a suitable lady to whose charge she can entrust her daughter during her absence." The suitable lady is merely a procuress to the Society, and Miss Julia soon finds herself a prisoner in the house in Mayfair, the conservatory of which is fitted up as a Lecture Hall, where in the midst of flowering plants, fountains, and other luxurious surroundings, stands the apparatus "something like a large pair of steps, only made of mahogany," to which the victims are attached when undergoing punishment.* The Colonel appears on the scene, and after tantalizing Julia, who treats him with the scorn he deserves, begins by terrifically slapping her naked bottom, then takes other "dreadful liberties," and sends her to bed. The next morning he awakes her, rod in hand, and despite her shame and terror, assists at her toilette, which he aids by sundry cuts with the birch. When half dressed, he forces her to walk up a ladder, holding open her own drawers, while strokes of the merciless birch enforce obedience. Her executioner makes her stand on her head against the wall, and then leaves her. She is now decked out in an elegant ball costume, and after being flogged with a ladies' riding whip on the bare shoulders, is presented to the eagerly expectant company of flagellants: six ladies in masks and dominoes, and four gentlemen with false beards. The Colonel now expounds his ideas and theories, interspersed with blows, to which Julia has to submit, and he gives the whole secret of the delight of flagellation, much more fully explained than we have ever met with it before. She is now forced to submit to the indecent caresses of all the company, the little

* Similar in construction to *The Berkeley Horse*, of which an engraving will be found at p. xliv. of **Index Librorum Prohibitorum.**



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whip is put into requisition once more, and she is slowly undressed, being still tortured at every stage of her toilette. She is pricked with a pin, pinched, and made to recount several erotic experiences of her school-days. Miss Debrette, one of the company, is now placed upon the horse, and Julia is forced to flog the lady, who likes it exceedingly, although ill-treated until "she bleeds all over." More frightful indecencies, to prove that "the floggee as well as the flogger experiences voluptuous pleasure," are perpetrated, and now begins what the Colonel grimly calls "flagellation in earnest." Julia is tied up to the ladder with her back to the rungs, and this concludes the first part. The second portion opens by the relation of Miss Debrette's experiences of flagellation. A male member of the company follows suit, and after their cynical and extraordinary confessions, Julia is tortured again, a bundle of stinging nettles being now used. Her position on the ladder denotes the manner in which this vile description is given. She is turned with her back to her pitiless audience, and after more tales of torture related by the Colonel, she undergoes fresh anguish from a kind of cowhide, until she almost faints. They play leap-frog over her poor bruised back, and after that variety to their disgusting entertainment, we are treated to a story of a wife who was humiliated and brutalized on her wedding night. Now a leather scourge tipped with fine steel points is called into play while the victim is turned upside down on the ladder. A general *melée* takes place, which is utterly impossible to describe; suffice it to say that each gentleman flagellant satisfies the lascivious feelings which all this cruelty is supposed to excite, of course at Julia's expense. She has again to suffer a fearful onslaught with a heavy riding-whip, and a still greater torture than all—she is brutally ravished, with every addition of bitter humiliation and savage cruelty.

This book, which we can fairly assert is the most coldly cruel and unblushingly indecent of any we have ever read, stands entirely alone in the English language. It seems to be the wild dream, or rather nightmare, of some vicious, used-up, old rake, who, positively worn out, and his hide tanned and whipped to insensibility by diurnal flogging, has gone mad on

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the subject of beastly flagellation. The above analysis only gives the scaffolding of the work, as we have avoided copying any of the details, which are too minutely erotic for our pen. The boldest descriptions are given, and every stage of the poor girl's agony, every movement, blush and shriek are dwelt and expatiated upon. Her beauty forms the subject of the most violently crude remarks, and nothing seems left undone to prove that only a Nero or a de Sade can really enjoy the slightest sensual enjoyment. We may console ourselves by thinking that the book is too deliberately horrible to be dangerous, for this mixture of gloating debauchery, inseparable from mental anguish, and bodily, cold-blooded, slaughter-house ill-usage, is merely a highly-coloured, over-wrought phantasy of obscene ideas. It is well written, and the author has evidently taken great pains to bring out every point into proper relief, as if he intended to convince the reader of the absolute reality of the repulsive system he so amply expounds.

**Curiosities of Flagellation** A Series of Incidents and Facts collected by an Amateur Flagellant, and published in 5 volumes. Volume 1 London, 1875

Size of paper $6\frac{1}{8}$ by $4\frac{1}{4}$, of letter-press $4\frac{1}{8}$ by $2\frac{5}{8}$ inches; no signatures; pp. 78; two lines on the title-page; white paper; no illustrations. Of this publication, which in the form above described was not carried further than the first volume, I had occasion to speak shortly after it was issued.* In 1879 and 1880 the above volume was reprinted in London, and a second volume, completing the publication, added. They are both

* Index Librorum Prohibitorum, p. xlii. note.

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on toned paper; size of paper $6\frac{3}{4}$ by $4\frac{1}{4}$, of letter-press $4\frac{7}{8}$ by 3 inches; count 4; pp. 56 and 61; the title-pages bear wording, impress and date as above, that of the second continuing "Published in 5 volumes," while that of the first, which was reprinted some time after the second, is changed into "Published in Two Volumes"; further, on each is added the tale which the volume comprises: vol. I. *The Jeweller's Housekeeper*, vol. II. *Mrs. North's School;* 5 wretchedly done, obscene, coloured lithographs to each volume; issue 150 copies; price £2 2s. per vol. The publisher is also the author; his initials, W. L., terminate the address to the reader on the verso of the title-page of the first edition of vol. I.

If anything can be said in favour of the tale, *The Jeweller's Housekeeper*, which forms the first volume of this work, it is that flagellation is here looked upon as an aphrodisiac, as a means to an end, not as the end itself, as is not unfrequently the case in flagellation books published early in the century. The writer goes too far, however, when he would make us believe that the victims of the most merciless castigations, accompanied by other degrading tortures, feel, even at the moment of their agony, ineffable pleasure, which continues in still greater intensity after the punishment has ceased, so that they soon willingly submit, and even desire to be birched, to be lashed with horse whips, and to have their flesh cut open till the blood flows copiously for the sake of the erotic

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sensation which accompanies and follows their agonies. That fustigation on the posteriors sufficient to excite an abnormal circulation of the blood in those and adjacent parts may exceptionally serve to arouse and stimulate the procreative faculties in certain sluggish and jaded natures I have no doubt, but that any one, of either sex, especially if young and healthy, can ever be brought willingly to submit to the tortures which are here depicted, I positively deny.

The family in which occur the adventures, "many of them founded on facts within the personal knowledge of the author," which make up *The Jeweller's Housekeeper*, consists of Mr. Warren, a jeweller near St. Paul's, "reputed highly religious," Sarah his housekeeper, "two daughters by his wife, Miss Annie, sixteen, and Alice, fourteen, as beautiful girls as can be met with about Highgate, where their papa has his private residence," and Master Willie, about eleven years old, Warren's son by Sarah. By Warren's instructions the housekeeper trumps up stories concerning the children which afford an excuse for him to castigate them, male and female, in the most cruel manner, of an evening, on his return from the City. After this exciting pastime he calms his feelings in the arms of Sarah, or he and she mutually flog each other to prolong their libidinous paroxisms. In spite of the lies she tells about them, and of the torments ostensibly therefrom resulting, both Annie and Alice become much attached to Sarah, and

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even desire her to castigate them, which I submit is unnatural. I do not think it necessary to describe particularly these repeated floggings, which are very similar in their details, suffice it to add that they are told in a rather better style than is usually to be found in such books. The tale ends somewhat abruptly, a continuation having been contemplated, as Sarah, in the concluding paragraph, promises to show her young friends "some little instruments of pleasure, but it must be deferred till another time." The analysis of the adventures which form the second volume of the *Curiosities of Flagellation* I leave in the hands of the gentlemen whom I have already cited.

*Mrs. North's School* consists of five tolerably lengthy letters, all bearing upon the influence of the birch in venereal affairs. We need not trouble to add that everything is treated in the most free manner, the author fairly revelling in his indecent descriptions of whipping scenes, incidents, and adventures, with their inevitable consequences, which seem unbelievable, did not every one who has sown his wild oats in big cities know them to be true.

LETTER I. Sir Charles describes how he has in his pay a lady, Miss Whippington, who keeps a first class seminary for the daughters of the aristocracy. She flogs her pupils for the benefit of her wealthy patron, having contrived for him a hiding-place, where he comfortably watches the torture and shame of the beautiful and blushing victims. Lady Flora Bumby, "a slightly-made, meek-looking, fair girl, of about fourteen," is comfortably polished off, with all the usual gloating descriptions of her toilette, hose, and secret charms. Then Miss Mason, "a dark girl of about sixteen, with flashing eyes and burning cheeks," is stripped to the skin and neatly cut up. This produces an erotic effect upon both executioner and victim, an idea that we may suppose only exists in the mind

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of these lascivious writers, when "piling up the agony." Nevertheless, we venture to say that a woman who is a martyr to hysteria may suffer much pain at the hands of a favoured lover and never hardly feel it, especially if he can provide some means of producing voluptuous excitement, while his patient is undergoing physical torment. Still these creatures are exceptions. They are all poor-blooded, and martyrs to their nerves. They frequently contradict themselves. They tell lies and have visions and attacks of sleeplessness. They resort to drink, while sometimes the chloral or morphine habit claims them for the madhouse and the grave. No fully-nourished, healthy woman, with her blood careering plentifully and purely through her veins, could enjoy being beaten, any more than could a really strong, healthy man. Male flagellators are always more or less worn out, and so are the females—if not, they are as we have briefly tried to depict them. Returning to our subject, after a digression which we hope is not entirely out of place, we come plump upon "Miss Howard, a short stout, red-haired girl of about seventeen, with dark-brown eyes," who is fully exposed in all the glory of her nudity. She takes her punishment lying prone on her face, till she really faints away. This concludes the pleasant entertainment, and Sir Charles, bursting with impatience, is comfortably attended to by Miss W., who indulges his most libidinous ideas for more than two hours, reviving his drooping energies from time to time, by a vigorous application of the rod, while Miss Mason and Lady Flora are indulging in a little Lesbian love upstairs in their bedroom.

Letter II. Still continuing, Wildish relates more of his experiences as a flagellant. A wife chastises a drunken and incapable husband with a dog-whip, and this exercise leads her to solace herself in the arms of a lover who has watched the onslaught through a keyhole. Then we have the story of a marriage contracted by a certain Lord Coachington, who at the age of thirty and entirely used-up, marries a wealthy young widow. "She was no novice in the art of love, and after the first night or two was quite carried away by her lust in endeavours to raise his poor limp affair to a state of action. She sucked, fingered, and played with his pego and

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balls in every possible manner, and in her heated, excited state, threw herself over his face, pressing her longing, amorous cunt down to his mouth and tongue, spending profusely over his moustache and beard, as she furiously rubbed her mount backwards and forwards, but all in vain."(p. 14.)

Her unworthy lord confesses his impotency, proffers £10,000 to be allowed to secure her carefully with silken ropes and birch her posteriors. This is done in spite of her ladyship's groans of pain and moans of regret, and the result is the birth of twins—two girls!

We now have a recital of the salacious gambols of a Mr. Robinson. He gives £5000 to a youth to be allowed to whip him to his heart's content, and finding, afterwards, that the handsome adolescent is only a young woman in disguise, he hands her over to the tender mercies of his four footmen, and an indescribable orgie takes place. This epistle concludes with a communication from Miss Whippington, who gives the usual details of a fine flogging administered to Miss Lucy St. Clair, one of her pupils.

LETTER. III. Mrs. North sends a true copy of the diary of the late Lord P., "a most devoted advocate of birch discipline." This memoir is sufficiently novel and curious, even for the perusal of the practised libertine, who no doubt finds very little in these books that he does not know already. It details the amours of a robust governess who birches a sister and brother entrusted to her care. She experiences extraordinary spasms of pleasure through these corrections, leading her to admit her little male charge to her couch, where she strokes his sore bottom and the adjacent precincts, together with other caresses of the same luscious kind. The peculiarly-assorted pair then play at a game which this precocious English Fanblas calls "cows and calves." We will hastily slur over the amiable lessons taught to the little boy, as we must positively refuse to analyse the rise and progress of corruption as applied to, and fostered in children of tender years. The loves, or rather the passions, of this *nymphomaniacal* governess are continued in Letter V., which concludes the book, the last words being in a very ironical strain:— "Dear Sir Charles, I think this will be enough of Lord P's diary, the rest is too filthy for me to write." Is it indeed? *Then what must it be!* . . .

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LETTER IV. Sir Charles tells the story of a friend of his, who kept several baboons and taught them to flagellate each other in order to excite their venereal desires. This, if not true, is certainly rather new, and opens up a fresh vista for the Buffons of the future. Once more we have the description of three trembling young ladies being tied to school desks and vigorously flogged, for the amusement of a late Lord Chancellor, Mr. S. (?) who is paying to see the execution through a peep-hole, being afterwards indulged by the schoolmistress.

This little work is as original as such narratives can be, considering that the changes are being continually rung on the same set of bells. Doubtless, those addicted to the vice of flagellation will enjoy the five letters and sigh perchance for more. It is fairly written and is evidently from the same pen as the *Experimental Lecture*. The similarity of style is easily detected, the sentences being somewhat too long at times. The extract we have given is an instance of this fault. The best written portion is that relating to the gambols of the governess, which show us how dangerous it is to confide young children too much to the care of servants. The terrible Bordeaux scandal * is an instance of such negligence on the part of mothers and fathers, and more instances may be found in Doctor Tardieu's clever book.† So there is some good to be found everywhere—even in a deliberately erotic volume!

Apology is perhaps scarcely needed for the above lengthy analysis, as it is of a book which was its author's maiden production.

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* Affaire du Grand Scandale de Bordeaux. Bordeaux, PELLERIN, 1881. 8vo.

† Étude Médico-Légale sur les Attentats aux Mœurs, par AMBROISE TARDIEU, Paris, J. B. BAILLIÈRE et fils, 1873. 8vo., plates.



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**The Quintessence of Birch Discipline.** A Sequence to the *Romance of Chastisement.* Illustrated by Four Beautifully-Coloured Plates. Privately Printed. London. 1870.

Size of paper $7\frac{5}{8}$ by 5, of letter-press $4\frac{7}{8}$ by 3 inches; no signatures; pp. 30; one plain and two fancy lines on title-page; toned paper; 4 obscene, coloured lithographs of very vile execution; issue 150 copies; price £2 2s.; date incorrect, the volume was really not issued until February, 1883; numerous printer's blunders. The author and publisher are one and the same person, but not the writer of the book to which the present tale professes to be a sequence.* *The Quintessence* terminates at p. 23, and the remaining seven pages are occupied by a *Letter From a Page Boy to his Mother in the country.*

In *The Quintessence of Birch Discipline*, one Mrs. Martinet, in a letter addressed to a friend, favours us with an account of the manner in which she spends her vacation at Aspen Lodge, near Scarborough, the seat of her "old patron, Sir Frederick Flaybum, who, you know, found it needful to fit up and start my aristocratic seminary, and also for whom I have secret peep-holes for his use on grand occasions." By means of a loan of £200, Sir Frederick has induced the widow of an Indian officer to entrust to his care her two young daughters,

* Index Librorum Prohibitorum, pp. 344, 345.

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"giving him carte blanche in every respect, provided his exercise of parental authority was not to have any dangerous effects or leave any disfiguring marks on her children." Annette and Miriam are at Aspen Lodge on Mrs. Martinet's arrival, and, on the day following, she and her patron proceed to whip them both, availing themselves as excuse of a paltry and untruthful complaint from Sir Frederick. At the termination of the chastisement, which is not attended by any particular cruelty, Miss Vaseline and Mr. Handcock are announced. They are old friends of Sir Frederick, and the lady, "a lovely pretty blonde of slender but exquisite figure, coral lips, pearly teeth, and those fine, large, greyish-blue eyes so indicative of a lustful temperament," begins by "throwing her arms around the neck of Sir Frederick, and kissing him with an amorous fervour which quite took me by surprise." A scene of promiscuous copulation, stimulated by mutual birchings and other provocatives, now takes place, which "lasted a long time, affording us ladies an infinity of delights, the gentlemen being too much used up to come again in a hurry."

In the *Letter From a Page Boy*, Fred describes how, through "listening and looking through keyholes," he observes his mistresses, the "two Miss Switchers," pander to the depraved tastes of the Hon. Mr. Freecock by birching him, and otherwise administering to his lewd propensities; Fred is however detected in his eavesdropping, and: "In a trice they tied me

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up to the horse by my wrists, pulled down my trousers, and proceeded to whack my poor naked bottom with a tremendous birch rod."

The style of this volume is on a par with the three immediately before described, but it has the advantage of being free rom the excessive cruelty which renders them so repulsive.

**The Mysteries of Verbena House;** or, Miss Bellasis Birched for Thieving. By ETONENSIS. Price Four Guineas. London. Privately Printed. MDCCCLXXXII.

Size of paper 7 by 4¼, of letter-press 5 by 3 inches; no signatures; pp. 143 ex title; two graduated lines on the title-page; toned paper; 4 coloured lithographs, obscene and of vile execution; issue 150 copies. The volume is by two different hands, and was printed at intervals, the first portion, pp. 1 to 96, being issued in 1881, with a half title only: *Birched for Thieving, or the Punishment of Miss Bellasis*, under which designation it was announced; while the remainder of the volume, together with the full title-page as given above, did not appear till the year following. The first part of the work to the bottom of p. 96 is attributed, apparently with truth, to a gentleman well known in London literary circles as a constant contributor to the daily press, a keen student of London and Parisian life, a pleasant writer of travels, of fiction, and of artcles of an ommiscient and cosmopolitan character, a most versatile genius, in fact, as ready with

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his pencil* as with his pen. Being unable to complete the tale, in spite of his prodigious industry and astonishing facility for work, it was brought to a conclusion by the gentleman whose notes have already enriched this volume.

After wading through so many dull, insipid, if not absolutely repulsive books on the subject, it is a relief to alight at last upon one which tact and clever writing render almost readable. I doubt, indeed, whether it were possible for the most talented author to make a really good and attractive book upon flagellation. Of the scant plot which runs through *Verbena House* the most has been made, and the practised writer who originated the story has, by his *savoir faire*, and light and pleasant style, been able to make acceptable, nay even entertaining, that which a lesser proficient, one with less cunning of his craft, would have rendered as flat, tedious, and revolting as are flagellation books generally.

In *Verbena House* we have a most minute and truthful description of a fashionable Brighton seminary for young ladies, of the present day, and the tale turns upon the corporal punishment administered to the fair inmates. A creole pupil is robbed of two gold doubloons, and Miss Bellasis is detected as the thief, having augmented her guilt by hiding the stolen

* I have before me a sheet of paper, 10 by 6½ inches, covered with 37 figures and subjects, done by him in ink and slightly tinted; they are very clever, and relate, all of them, more or less to flagellation.

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treasure in the work box of one of the little girls. A search through the pupils' desks, &c., in quest of the missing coins, discloses that a Miss Hazeltine has secreted a bottle of gin, while a Miss Hatherton is the possessor of an obscene book; both are destined to be flogged, as well as the more wicked heroine, and the proprietress, Miss Sinclair, writes to the Rev. Arthur Calvedon, the spiritual adviser of the establishment, to consult him on the point, for, be it remarked, up to this time the school mistress has been averse to corporal punishment. Pending his arrival, a council of war is held, and the German and French governesses commnicate their respective opinions and experiences concerning the castigation of young girls. The speech of the Gallic teacher, which occupies two pages, is given in French, fairly graphic and idiomatic, were it not disfigured by countless printer's blunders. The reverend gentleman now arrives, and gives Miss Sinclair his Eton experiences, which serve to introduce other descriptions of flogging. Arthur, as the clergyman is usually termed, is sorely tempted to beg leave to be a witness of the birching of Miss Bellasis, but takes his departure ungratified, with the promise, however, to return after the execution. On the following morning the thief is conducted by the sub-governess and the housekeeper to the school room, where, after much resistance, she is stripped, tied over a desk, and publicly flogged before her companions and the servants. The stripping brings us to p. 96, and the

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description of her castigation and suffering begins on p. 97, and is consequently not from the pen of the original author. Indeed the change of style is very plainly discernable. The light and playful manner of the first portion of the book is exchanged for one more solid and serious. Up to this point obscene words have been but sparingly used, but the writer of the latter part has no squeamish scruples on this head, but calls all things by their proper, or improper names. The character of Miss Sinclair is entirely changed. From the "maid-matron" concerning whose fair fame not a whisper had ever been uttered, and who "was not by any means a flogging schoolmistress," never having "seen such a thing as a birch rod," she is converted into "the lascivious lady of Verbena House," who "registers a vow to become a fearless heroine of the birch, and make the sufferings of her pupils minister to her devices." And this metamorphosis is the less admissible, as it is entirely at variance with the original and far more artistic conception of the character. At p. 20 we read:

Enough has been said, however, to show that Miss Sinclair could not hitherto lay claim to the character of a "flogging schoolmistress," and I very much doubt whether such "flogging schoolmistresses" do really exist, save in some rare and occult instances, where ci-devant gay women are set up in business by wealthy flagellants for the express purpose of carrying on the birch discipline—the performances being witnessed by the amateurs through crevices or peepholes in doors, or from behind curtains, or from some other secure point of espial. Ceci est ung livre de bonne foy, lecteur, as old Montaigne says. * * * On the other hand I would point out that the vast

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majority of stories of systematic birching in girls' schools which appear in the correspondence columns of newspapers and periodicals are gross fables, invented either to tickle the fancy of the writers who write them, or cunningly devised as decoy-ducks to draw forth genuine communications from correspondents writing in good faith.*

But to continue our analysis. The castigation of Miss Bellasis is described at great, perhaps too great, length, as nothing new or striking is imported into it. Immediately afterwards we have a scene of passion between the clergyman and Miss Sinclair, who is supposed to have been greatly excited by her cruelty to her peccant pupil, over whose posteriors three rods have been used up. The next day Miss Sinclair and Arthur, who is now her lover, severely punish the Misses Hatherton and Hazeltine in private, that is to say, the schoolmistress brutally torments the two girls, first with a riding whip, then with a hair brush, while the reverend admirer is peeping through a spy hole. The volume ends abruptly with a few lines of encouragement to flagellants of both sexes.

I have already expressed my opinion that *The Mysteries of Verbena House* (at least the first part of it) is one of the best books of its kind, and a truthful picture of what is passing around us; further, I believe the author when he writes: "I am not narrating fiction, but fact; and throughout the entire story I shall have but very rarely to draw on my imagination." The merit of the book, however, does not so much lie in the story, or in the descriptions of birchings, as in the digressions,

* Index Librorum Prohibitorum, p. xli.

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consisting frequently of very judicious strictures on the occult habits of the fair sex, or of disquisitons upon some of their garments as now worn, and sometimes exposed to the gaze of the vulgar. Threatened as we at present are with a total revolution in female attire, especially in their under clothing, through the medium of "hygienic" and "rational" dress societies, who seek to revive the Bloomer mania of former years, and to impose on their votaries divided skirts and other quasi-masculine innovations, it may not be out of place to give more prominence to the following dissertation on ladies' inexpressibles, which it is proposed to sweep away, or so far modify, that our author's description of them may eventually possess even a historical value.

At the period to which this narrative refers the school contained perhaps thirty girls of the junior category; that is to say, children wearing petticoats short enough to display some portion of their drawers; and twenty elder pupils, wearing long skirts, and whose "pantalettes" were consequently only visible to the eye of the profane vulgar when they were walking on the Marine Parade, and when the wind blew very high. But that every one of her girls, little and big, should wear drawers of some kind or another was part of Miss Sinclair's code of laws, and those laws were as those of the Medes and Persians. Thus there were little minxes whose breeches only reached to the knee, and others whose trowsers only came mid-leg, and a few who wore the old fashioned drawers, which came down to the ancle, and well nigh covered the boot. Some of the elder girls wore drawers almost as tight as nun's *(sic)* pantaloons, and whole seated—that is to say not slit up the back. These buttoned at the sides, and necessitated the letting down of a hinder flap when the wearer went to the watercloset. Others,



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again, patronised "knickerbocker" drawers of crimson or purple flannel—Zouave breeches in fact, secured by an "elastic" at the knee—but the majority of the elder girls wore the ordinary undergarments of English ladies, young and old, linen or longcloth "tongs," slit up the front and the back, tying round the waist with a string, the drawers themselves reaching to the middle of the calf of the leg, and decorated at the extremities with several "tucks," or with embroidery or "insertion."

One girl, Miss Montes, from Cuba, a "big one," wore regular Turkish drawers of transparent gauze, which bagged down to her ancles. She had brought three dozen pairs of these curious inexpressibles with her from Havana. "They were useful," she said, "in the Tropics, as a protection against mosquitoes." (p. 7).

The author resumes the subject at p. 23 by entering a protest against riding trowsers for women, of "chamois leather with black feet," which he considers indelicate, firstly, because they are measured for, and fitted on, by men, and secondly, because they fit tightly. He continues:

The greatest enemy to a woman's chastity is contact. Let her wear her things loose, and she may keep her blood cool. Nuns—continental ones at least—don't wear drawers. Peasant women, who are chaste enough as times go, don't wear drawers; and when they stoop you may see the bare flesh of their thighs above their ungartered stockings. But the bigger the whore—professional or otherwise—the nicer will be the drawers she wears, while the prude, or the cantankerous old maid will either wear the most hideous breeches imaginable, or none at all. I positively knew a lady once who not only repudiated drawers herself, but would not allow her daughters to wear them.

"They were immodest," she said. And so they are. They bring into immediate contact with a woman something belonging to the opposite sex.

When drawers are made of linen, and are bifurcated at the bottom and

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belly, they are feminised to an extent which may neutralise the elements I have spoken of; although, as far as I am concerned, it tickles me somewhat when I look from the windows of a railway carriage into suburban back gardens to see the white drawers of women hung to dry on clothes lines, and fluttering in the breeze. My imagination fills the empty galligaskins with cosy bottoms and hirsute quims. Were those drawers loquacious, like Tennyson's "Talking Oak," what mysteries might they not reveal.

A lady, putting on her riding trousers becomes, consciously or unconsciously, akin to a hoyden assuming man's clothes, or nearer still, to a ballet girl drawing on her tights. She is subject to contact of the most perilous kind. The warm close substance that passes close to her flesh, that clasps her loins, and embraces her bum, and insinuates itself between her thighs, has, all senseless leather, cloth, or silk, as the case may be, something of the nature of a man's hand in it.

Let the graces be stark naked, or vest them only with flowing drapery, and they may be as chaste as Susannah. Put them in drawers or tights and they become prostitutes.

If Diana had gone a hunting in trousers of "chamois leather with black feet," she would not have behaved, I take it, quite so savagely to poor Actæon.

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**New Attalantis For the Year 1762:** Being A Select Portion of Secret History; Containing Many Facts, Strange! but True!

> The Godly dame who fleshly failings damns
> Scolds with her maid, or with her chaplain crams;
> Would you enjoy soft nights and solid dinners
> Faith, gallants, board with saints and bed with sinners.
>
> POPE.

London: Printed for W. MORGAN, in Pater-Noster-Row M.DCC.LXII. Price 1s. 6d.

12mo.; pp. 100; the-half title reads: *An Attalantis*, &c.* The vol., terminates with "End of the First Part," but is nevertheless complete in itself.

This little volume, of extreme rarity, comprises five histories, founded, no doubt, more or less upon fact:

1. *The Amours of Lady Lucian.* This young lady was not handsome, being rather Dutch built, too fat, but indifferently featured, and more indebted to the perfumer for a tolerable complection, than to nature. * * * * She lived in the sterile state of virginity till she had fairly counted as many years as she had teeth. Yet, when I say she lived in the state of virginity, I would not be supposed to mean any more, than she

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* The title begins probably with "The or "A," which has dissappeared under the binder's knife in the copy before me. The work must not be confounded with one by Mrs. Manley bearing a similar title.

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lived unmarried: for, not to mention actual commerce with the male sex it is well known that French milliners sell more instruments than one to soften the rigour of a lady's celibacy. * * * A pious and erudite nobleman, called Lord Lucian, opened his honourable trenches before her, and cannonaded her so successfully, with politics, poetry, and religion (for he was equally a dab at them all) that he soon carried the fortress, and must have fixed his standard in the midst of her citadel.

But behold the very first night, ere his lordship had been in bed with his fair consort three minutes, he found his spirit move him—not to celebrate the rites of Hymen, but to get up and transcribe one of St. Paul's epistles. which engaged so much of his thoughts and time, that he had not leisure for anything else that night.

The next, and following nights are no better, until our heroine can bear her spouse's neglect no longer.

What! my lord, cried she, in a rage, does religion teach you to neglect your duty? it's your duty to do what I require of you. Softly, my dear, said he, softly; don't put yourself in a passion: it is a rule with me, and I can't deviate from rules, never to shed my ink from two pens at once: but be easy, I tell you once more; while I refrain from tickling your tail with the one, I will tickle your ear enough with the other; I will write you every day the sweetest verses.

The devil run away with you and your verses too, said her ladyship, more furious than ever; I had rather have one good (here she muttered a paw paw word) than a thousand of them; and if you won't give me what I love I will find those that shall, you poetical, political fumbler; you are a fumbler every way, I see you are, and you would serve me the same way you do the muses, if I would let you.

Her ladyship now unburthens her bosom to Madam Rouge, "the compound idea of bawd and smuggler," who is quite willing to assist her. Lady Lucian is however shocked at the

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idea of having a child, and Rouge suggests a "castrato," for "these creatures are very tractable; it gratifies their pride to be taken notice of by a woman; and I have heard my mother say they toil like horses." A meeting is forthwith arranged at Rouge's house between her employer and Signor Squalini, a singer upon whom her ladyship has had her eye for some time past; he turns out to her entire satisfaction, so she takes him into regular keeping, and appoints him her music master. But:

One morning as her ladyship was shut up with her instructor, the count came down softly from his study, and stopt opposite my lady's chamber; whether through any suspicions, or in hopes to hear a musical prelude, we shall not presume to determine.

But certain it is, that he had not remained in the post long before he had cause for suspicions enough whatever he brought with him: for after a little bustling and odd thruming on the keys of the harpsichord, he heard his lady cry out in an extatic tone of voice,

"Give what thou can'st, and let me dream the rest."

His lordship was too well read in Pope, not to know where that line was, and the occasion of speaking it; he laid his hand immediately upon the lock of the door, and giving it a push open, for the lady had omitted to bolt it, he beheld my lady and her master—not playing the harpsichord, but playing upon it; her ladyship couchant on the instrument, which served her for a sopha, and the master recumbant on the lady, while every now and then he touched the keys of the harpsichord with his feet.

The natural result of such a scene is that "three days after my lord and lady parted by mutual consent," and her ladyship has full "opportunity to enjoy the society of her dear castrato

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without molestation." But Squalini soon deserts her, and she consoles herself in the arms of another eunuch singer. The tale ends with twenty lines of verse, written by Lady Lucian "in praise of one of her mutilated favourites."

2. *Henry and Emma.* "Two of the most accomplished persons in the court and kingdom in which they lived. The latter was daughter of Albertus; the former the husband of the engaging Priscilla." They become enamoured of each other, and although Emma is to be married to Nauticus to whom "she has no objection," they elope together to the Continent. The adventures are narrated in a dry, philosophizing manner, and are without interest or entertainment. There are, however, some sensible, though severe strictures upon the foolish and insufficient way in which girls were then educated, too long to be quoted in full, but which terminate thus:

Well, all this while nature does not fail to act her part, to raise in her little fluttering heart such commotions as excite her curiosity to know how she came into the world. She sees the lambs, the birds, nay every animal creature, speak a sensible passion. She watches them, observes a converse between them, pleasing, though unintelligible to her. This excites her further attention:—She sees the bulls and heifers wanton with their mates in a more striking manner. By this time, perhaps, she surprizes the cook-maid and John on the kitchen table, and her mensly swelling ridicules the parsley-bed notion. Ere now, puberative locks begin to flow, and her bosom pouts its pleasing prominences. In a word, she decides herself a woman; yet she sighs, and wants she knows not what. She eats chalk, looks pale, and her doctor prescribes every thing but the right nostrum for the green-sickness. Man is forbidden her, as the only bane of woman's

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felicity; and yet she has made a notable discovery by accident, which raised such unusual flatterings, such an eager and rapid circulation through her whole frame, as proved the object of her wishes then in view. This she at length communicates to her hearty friend miss Anybody, who chides her for her folly, in repining for what she may at any time possess in effigy, and, according to her, with equal rapture. She is now initiated in the unnatural mystery, and from this moment we may bid adieu to virginity, though miss thinks herself completely chaste, according to the mortality she has imbibed, whilst she remains untouched by man. These seeds of corruption having been thus sown, they are brought to maturity by novels and romances, which soon excite her to fall in love, in order to be a heroine; so that a little importunity on the side of the first man that offers, easily prevails upon her; and if she does not make an elopement to be tacked to her father's coachman or footman, she perhaps plays some such rediculous farce as I am here made so capital an actor in.

3. *The History of The Countess of B.* Oh, cupid! if thou hast any regard for thine own honour, and desirest that the annals of thy empire should be transmitted fair to posterity, in the lives of thy votaries, vouchsafe to let me have a quill plucked from one of thy own wings; give it to thy mother Venus; entreat her to make a pen of it; and, dipping it from time to time in a certain place, not fashioned very unlike an ink-horn, prevail on her to supply me with that luxurious moisture which alone is fit to write the amours of the celebrated countess of B.

Thus runs the invocation. Nevertheless the heroine has been reared in the most modest and virtuous manner.

Such was her delicacy, that at first she had much ado to prevail on herself to admit him to those liberties which a husband has a right to claim; for she was tender and delicate; his lordship of a make like Hercules, whose club, or something very like it, he usually carried about him; and

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the very thought of that dreadful weapon (it is said) almost frightened the poor lady out of her wits.

Thus for three weeks after the nuptial knot had been tied, the earl was baffled in all his amorous encounters, till one day, he and his fair consort having retired to the country, the weather proved so sultry, that the countess could not support it; she ordered a bath to be prepared for her: and having left it, she retired to a pleasant chamber, where she threw herself down on a sopha, with only one thin petticoat and a loose night gown, the bosom of her gown and shift being open.

She lay uncovered in a melancholy careless posture, her head resting on one of her hands. The earl watched his opportunity, and came to her door with his damask night gown wrapt about him, under which he had no other covering than his shirt; he opened the door softly, and the first thing the lady saw, on raising her eyes at hearing the noise, was the impatient champion, with the distinction of his sex flaming like a priapus before him.

The majority of readers will imagine, I dare swear, that his lordship immediately rushed forward, flew to the fair one's arms, nailed her down to the couch with kisses, and that his desires and resolution giving him double vigour, in spite of prayers tears and strugglings, he forced his way into the seat of bliss: but his lordship was a more experienced engineer than so *(sic)*.

On seeing the countess attempt to rise, in some disorder, he instantly covered that tremendous engine which seemed to create her disgust; and gently seating himself by her on the couch, he drew her gently to him, drank her tears with his kisses, which now flowed plentifully from her, while she leaned upon his breast; sucked her sighs, and gave her by that tender commerce, new and unfelt desires.

This gentle and delicate conduct of the earl at length prevails, and "she closed her languishing eyes, delivered up



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her lips and breath to the amorous invader, returned his eager grasps, and, in a word, gave her whole person into his arms, in meltings full of delight."

For seven years their wedded bliss continues without interruption, the lady thoroughly satisfied, for her spouse "filled Cupid's granaries with seed of the best, and the fruit produced were four or five fine children." But this happiness was not to last; his lordship dies, and his widow remains disconsolate.

The knocker at the great gate was tied up for a fortnight, and no visitors admitted, but a few friends to make up a party at cards, which was absolutely necessary to keep her ladyship from wholly sinking under the load of her afflictions. The booby-hutch, the vis-a-vis, the chariot, were all hung in sable, and the servants arrayed like sons of sorrow, while the countess herself, covered from head to foot in bombazeen, now and then made her appearance, like madam Cynthia in a cloud, to get a mouthful of fresh air, for a stomach to her tokay and ortolans.

Thus she lived for upwards of a twelvemonth (oh! wonderful proof of affection!) without tasting, or wishing to taste once more, the pleasures of the nuptial bed.

But such violent grief, such chastity could not last, and "at length those fires, which Lord B. had so effectually raised, and so constantly supplied with fuel, began to blaze again, and threatened to burn her ladyship to ashes, if she did not get the engine which alone could quench them."

"To amuse her mind, it was her ladyship's chance to go to a place where certain waters were drank for the recovery of

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health." There she makes the acquaintance of a widower named Squire Bullruddery.

He was one day walking in a grove, with his arms across, thinking nobody by; but I believe that a mistake, for he certainly knew Lady B. was at that time sitting in a laurel summer-house, from whence she could see everything that passed within fifty yards of her. Squire Bullruddery then, suddenly starting from his pretended reseverie, applied his right hand very leisurely to that part of his garments which concealed the distinction of his sex, vulgarly called a cod-piece, and unbuttoning it, with the same calmness, displayed what is not fit for me to mention; but it was a very fine thing to be sure, and in very good condition; for the lady was so taken with it from her hiding-place, that from that moment

For him she did so scald and burn
That none but he could serve her turn.

But first I should tell, that Squire Bullruddery, after pouring forth a deluge, which was as a love draught to the lady, who drank it in at her eyes, he gave his gentleman a lusty shake, and again committed it to the confinement of his black velvet breeches. * * * Three weeks after this Lady B. and Squire Bullruddery were made one flesh, as much as the church could do it. But "great cry and little wool," says the proverb, which her ladyship found true to her sorrow. She was confoundedly disappointed with Mr. Bullruddery's performance; and in the morning, when her faithful Abigail met her at the bed chamber-door, demanding, with a simpering curtsey, "how her ladyship had rested"; "Rested! Abigail, returned the Countess, I have rested too well; got sleep, my belly-full. Who would ever judge by the eye." "Why to be sure, madam, returned the chamber-maid, the proof of the pudding is in the eating." "A meer pudding I have got indeed, returned the countess."

"You found it a marrow pudding, I hope, ma'am, cry'd the Abigail." To which her ladyship, with a shrug and a sigh, said no more than "Mr. Bullruddery is not the man I took him for."

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It will be naturally imagined that failures in these parts bred some ill blood between the new married couple. Bullruddery was sensible of his own disposition, more bulk than spirit; however my lady kept a sullen silence without complaining: except one morning, after some little bustle in the bed-chamber, she was heard to say, "What the devil do you mean, Bullruddery, for teizing me in this manner; it won't do, you know it won't." "Well, but can't you let me try, madam, said the supplicating husband?" "Try! cried the lady, I am sure you try my patience every night and morning; but by the living G— —I'll be even with you." She spoke in a passion, and to be sure, poor lady, was violently provoked.

The lady now refuses positively to admit her husband again into her bed, "so he put on his breeches again without any quarrel, ordered another bed to be sheeted, and called up the kitchen-maid, who kept his back warm the remainder of the night." The housekeeper's nephew, a lad of 18 years, is chosen to supply the Squire's place, and he is soon followed by other lovers. The tale ends with a dialogue, in which the ill sorted couple arrange a mutual separation.

4. *A Private Anecdote in the Fashionable World.* Long had the beautiful Melessa, of the first family and fortune, in the island of Angola, indulged a criminal flame for the gay Hyppolitus, which her timorous husband saw her continually satisfying; yet such was his love of her, and his fear of her gallants, that he durst not complain of the injury.

But the fickle lover, sated with her charms, has transferred his affections to an opera-dancer, and ponders upon the means of ridding himself of Melessa; at length the following plan is resolved on, and carried out by the help of his friend, Colonel Bevil, who also loves Melessa.

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Melessa came to Hyppolitus the next day, immediately after she had dined; she scarce allowed herself time to eat, so much more valuable in her sense were the pleasures of love. The servants were all out of the way as usual, only the valet who told her, his master was lain down in a bed-chamber that joined his study, and he believed was fallen asleep.

The duchess softly entered that little bower of repose. The weather violently hot, the umbrelloes were let down from behind the windows, the sashes open, and the jessamine, that covered them, blew in with a gentle fragrancy. Tuberoses, set in pretty gilt and china pots, were placed advantageously upon stands; the curtains of the bed drawn back to the canopy, made of yellow damask, the panels of the chamber, looking-glass. Upon the bed were strewed, with a lavish profuseness, plenty of orange and lemon flowers; and, to compleat the scene, the young Bevil, in a dress and posture not very decent to describe; for it was he that in a loose gown had thrown himself upon the bed, pretending to sleep, with nothing else on besides his shirt, which he had so indecently disposed, that slumbering as he appeared, his whole person stood confessed to the eyes of the amorous duchess.

His limbs were exactly formed, his skin shiningly white, and the pleasure the lady's graceful entrance gave him, diffused joy and desire throughout all his form, as well as erected that standard, the peculiar distinction of his sex. His lovely eyes seemed to be closed, his face turned on one side (to favour the deceit), was obscured by the lace depending from the pillow on which he rested.

The duchess, who had about her all those desires she expected to employ in the embraces of Hyppolitus, was so blinded by them, that at first she did not perceive the mistake, so that giving her eyes time to wander over beauties so inviting, and which increased her flame; with an amorous sigh she gently threw herself on the bed, close to the desiring youth; the ribbon of his shirt-neck not tied, the bosom (adorned with the finest lace) was open, upon which she fixed her charming mouth. Impatient, and finding that he did not awake, she raised her head, and laid her lips to that part of his face that was revealed.

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The burning lover thought it was now time to put an end to his pretended sleep; he clasped her in his arms, grasped her to his bosom; her own desires helped the deceipt; she shut her eyes with a languishing sweetness, calling him by intervals, her dear Hyppolitus, her only lover, taking and giving a thousand kisses. He got the possession of her person with so much transport that she owned all her former enjoyments were imperfect to the pleasures of this.

The duchess however finds out the deception, but is so satisfied with the Colonel, that "she bestowed upon him what she before, in her own opinion, had bestowed upon Hyppolitus." As previously arranged, Hyppolitus now arrives, surprises the lovers in the act, and vows never to forgive the faithless lady. But more than this, "he took his measures so well, that it was the duke's own fault he did not twice find Bevil in bed with her; but he was a man perfectly good-natured, full of love and inconstancy, and made strange allowances for the frailties of flesh and blood."

"Thus indulgent, he suffered a great belly of the duchess (due to that happy amorous encounter on the damask bed) to pass in the esteem of the world (as the rest of her's had done) for his."

5. *The Royal Rake: or, the Adventures of Prince Yorick.*

This tale simply describes "a frolic (as they term it) which some noblemen took lately in scouring Drury-lane, among whom was a person of distinguished rank, named Yorick."

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They rescue a girl who is being raped; "they picked up as many strumpets as they could meet, and carried them to a tavern, and sent a porter to bring as many as he could find; till at last the room, though spacious, was crowded like the pit on the first night of a new play. It was then agreed, that every man should chuse for himself, which was done accordingly, and those ladies who were so unfortunate to be disliked by these men of taste, took pett, and were immediately sedan'd to mother GODBY's, and related the whole affiair." One of these fair Cyprians is "Posture Nan, the greatest mistress in that way of any of her sex." After this they go to a brothel, where a "ruddy-complectioned country girl" is offered with "twenty guineas as the lowest price of her maidenhead." The prince, to whose lot the virgin falls, does not abuse her, but pays the money, and soon afterwards "sent her in the stage-coach to her parents."

Although the five tales which compose the *New Attalantis* cannot be said to bear the impress of genius, they possess, it must be owned, a certain amount of originality; moreover they are diverting, and illustrate with tolerable fidelity the manners of the times.

In noticing this curious little volume I have been perhaps somewhat too lavish of extracts, but their raciness, and pithy humour, and the great rarity of the book, must be my excuse.

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**Useful Hints to Single Gentlemen,** respecting Marriage, Concubinage, and Adultery. In Prose and Verse. With Notes Moral, Critical, and Explanatory. By Little Isaac.

Amor vincit omnes.

Each day we break the bond of human laws,
For love—and vindicate the common cause.

Dryden.

London: Printed for D. Brewman, No. 18, Little New Street, Shoe Lane; and sold by H. D. Symonds, No. 20, Paternoster Row. [Price One Shilling.] 1792.

Large 8vo.; pp. 52 with 4 unnumbered pages of title and contents; a prettily engraved frontispiece, signed J. Cruikshanks, and subscribed: "*The Invitation.* Published by D. Brewman, April 28th. 1792."; it represents a girl seated on a sopha, talking through a window to a man, whom she is inviting to take a seat beside her; in her right hand she holds a fan; the man appears to refuse her invitation. Gay* notes an edition of 1795, possibly in error.

The object of this work is strictly moral. Vice is portrayed in various phases by means of anecdotes and short sketches such as:

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* Bibliographie, vol. 6, p. 380.

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*The Artful Seducer; a Picture taken from Life.*
*Maria; or An Address to the gay Lotharios of the present Day.*
*The melancholy Consequences of Seduction.*
*A Dying Harlot's Address to an Old Debauchee, &c.*

Each article is interspersed with moral reflections and warnings, and is illustrated by copious foot notes. The volume is curious and scarce, and although by a different publisher, was issued in the same year as, and forms a companion volume to: **The Cherub,** *or Guardian of Female Innocence.*†

In **The Bon Ton Magazine,** No. for May 1795, the same plate which adorns *Useful Hints* was used again, the name of the artist obliterated, and the subscription altered into *Men Traps*, to correspond with an anecdote bearing that name which it was made to illustrate, and in which it is thus alluded to:

I stopped short, and whispering Mrs. Primstaff in the ear, pointed to a beautiful young lady, who sat facing the window. The sash was thrown up, to afford the spectators a better display of her charms. The nymph appeared clad in loose attire. Her lovely bosom bare to view, and whiter than the driven snow, moved in graceful pitty-pat motion; whilst her fine, expressive, sparkling eyes darted fire sufficient to thaw and melt the frozen bosom of an hermit.

In a foot note to the above story *Useful Hints* is mentioned as "a curious tract," but the purloining and mutilation of ISAAC CRUIKSHANK'S plate is not acknowledged.

† Index Librorum Prohibitorum, p. 158.



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**The Ladies' Tell Tale**; or, Decameron of Pleasure. A Recollection of Amourous Tales, as related by a party of young friends to one another. With Characteristic Plates. London: Published by MAY, WILSON, and SPINSTER, 2, Portabellea Passage, Leicester Square. Price, £1 11s. 6d.

12mo. (counts 6); size of letterpress $4\frac{3}{8}$ by $2\frac{5}{8}$ inches; three lines on title-page; 4 vols. The first three vols. were published, about 1830, by JOHN ASCHAM, of Chancery Lane, the fourth by WILLIAM DUGDALE. The engravings, six for each volume, are fairly well drawn, and neatly executed. In 1863 W. DUGDALE reprinted the first three vols., and two years later re-issued the entire work as:

**Love's Tell-Tale**; or; The Decameron of Pleasure. Volume 1. London: Printed for the Booksellers. MDCCCLXV.

8vo.; size of letter-press $5\frac{1}{8}$ by 3 inches; two lines on the title-pages; 5 vols.; pp. 109, 75, 92, 118, 55, in all; 40 badly done, coloured lithographs, 8 in each vol. The order of the tales in *The Ladies'*, and *Love's Tell-Tale* is not quite the same; I have in my notice adopted that of the latter.

Some ladies and gentlemen form a club for combined and mutual sexual indulgence, each member having to entertain the company with a tale, generally of personal experience. These narratives are supposed to have been collected by the lady president. They do not appear to be all by one hand,

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but the composition throughout is generally superior to that of books of a similar nature.

Vol. 1, Tale 1. *Little Miss Curious's Tale.* Between little Miss Curious, when in her tenth or eleventh year, and her father's servant, Henry, a friendship springs up. She watches him, and between the chinks of his bedroom door observes him while he is allaying the ardour of his temperament in solitude. One day, while chasing a butterfly in the garden, little Miss Curious falls upon a stake, which penetrates the part destined for the reception of a more pliable instrument. Henry is at hand, carries his young mistress into a summer house, extracts the stake, and laves the wounded part. The ice is now broken—miss is no longer reserved before Henry, but allows him every possible freedom. He, however, restrains himself, and does not endeavour to snatch the last favour until one day he surprises her in the summer house, asleep, with her person exposed, when, after a little gentle masturbation, he makes a partial attempt upon her virginity. The damsel wakes, and Henry hastily hides his member. Miss, however, determines to bring matters to an issue, and drags the now crest-fallen limb from its concealment. Her youthful fingers soon produce renewed vigour, and to her great satisfaction she watches at her ease that operation of nature which she had hitherto only indistinctly perceived through the cracks of the door. She now begs Henry to complete her education, which after obtaining her

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promise of secrecy, he does that same night in her own "little bed," she being only 12 years old.

Tale 2. *The Young Gentleman's Tale* contains nothing remarkable. The hero, an entire novice, accosts in the public street, a girl whom he takes to be a prostitute, but who is in reality a young lady of "ton." After some banter she conducts him to a bagnio, where she thoroughly initiates him into the mysteries of Venus. Mutual confidences and discoveries—of her social position and of his complete innocence—lead to a lasting friendship. The amorous damsel is also a member of the "Tell-tale" society, and recounts her adventures in the following story.

Tale 3. *The Young Lady's Tale.* The heroine, while yet a school girl, forms the acquaintance of a gentleman living in the Temple, but does not allow him any serious familiarity. The schoolmistress, discovering one day a valentine secreted in her pupil's bosom, sentences her to a flogging before all the other girls. This so much irritates young miss that she writes forthwith to her admirer, begging him to send a coach to a certain street to wait for her. She escapes from school, jumps into the conveyance, and reaches her lover's chambers. With him she remains some few weeks, and then joins a female friend in the country, by whose assistance her relations are reassured and pacified, and she returns home without the least stain upon her reputation. The main point of the tale is the destruction of

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her virginity, which is narrated at length and with the minutest details.

Vol. II. Tale 4. *The Traveller's Tale* possesses little either novel or attractive. The hero, while travelling in France, finds himself in a dilligence beside two girls—a young lady and her maid—with whom he manages to scrape acquaintance. During the journey, and in the vehicle, they permit him certain covert liberties; and he discovers that they are about to visit a lady with whom he is also acquainted, and who is the aunt of the young lady. He accompanies them to their destination. The old lady is not yet visible, and while waiting for her, the maid having discreetly left the room, the young libertine succeeds in deflowering the niece. He is invited to remain a few days at the *chateau*. His room adjoins that of his fair travelling companions, and each night during his stay they all three share the same bed.

Tale 5. *The Amateur Artist's Tale* details the hero's amour with a German baroness, whom he induces, by showing her the painting of a naked woman, to allow herself to be similarly portrayed. During the sitting the lady's feelings overcome her, and she permits the artist to obtain material possession of her nude charms.

Tale 6. *The Student in Art's Tale* is a very common-place adventure. The student, a novice in sexual pleasures, finds his way into a brothel, where, as may be easily imagined, he is soon relieved of his innocence.

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Vol. III. Tale 7. *The School Master and Mistress's Tale.* The pedagogue Bumpush and the widow Plumpit are appointed joint teachers and managers of a school in which children of both sexes are educated. They become attached to each other, and their first copulation is attended by the upsetting of a table which alarms the house and brings the servant girl and pupils to the scene. Their intimacy is suspected, but not discovered. They now mutually agree to aid one another in enjoying the pupils under their control. As a commencement it is arranged that a girl who has got into disgrace shall be at once whipped, that the master shall hide himself behind a door in the mistress's room, shall witness the castigation, shall then enter, as if by chance, and beg for the cessation of the punishment, desiring the accomodating widow to send the young delinquent to his, Bumpush's, apartment to receive a further task. This is accomplished, and leads to the two tales which immediately follow.

Tale 8. *The School Girl's Tale.* Young miss enters Bumpush's room at the appointed time. By adroit questions, somewhat in the manner of those used in the confessional, the preceptor induces her to confide to him her secrets, and the doings of the bigger girls; he also works upon her feelings by means of carresses and touches, and at last succeeds in seducing her.

Tale 9. *The School Boy's Tale.* Our young hero has been

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detected by his master writing amatory verses in honour of the widow, Plumpit, whose charms, if somewhat matured, have struck his youthful fancy. These lines have been handed over to the amorous governess, who, greatly to the confusion of the youth, taxes him with their composition, soon after his entrance into her room. She however at the same time gives him, by means of soft looks and kind words, every possible encouragement, soon overcomes his bashfulness, and leads him on to make himself and her entirely happy. As the newly initiated school-boy leaves his mistress's room he meets the young maiden who has just received her first lesson in love from her master. A sharp dialogue, interspersed with caresses, ensues, and although miss complains of being sore, she allows her young friend to repeat with her the lesson which they have both that very evening severally learned.

Vol. IV. Tale 10. *The Soldier's Tale.* A young officer, on leave of absence, visits an aunt of his. The bedroom which he occupies adjoins that of his cousin, a lovely girl just verging on womanhood. Through a chink which he makes in the thin partition dividing the rooms he is eye-witness to a scene of tribadism between miss and her aunt's maid, and he overhears a promise made by the servant to her young mistress, who has expressed her desire to see a man, to show her, through a glass door in a recess between the sleeping apartments of the maid and her mistress, the amorous doings of the

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old lady and her butler. Our hero determines to profit by the opportunity. He watches the couple as they pass to the place of observation; follows them, and secrets himself, unknown to them, in the recess. After some little time, being left alone with his cousin, he begins to embrace her as if he were the maid. As they are in total darkness, he is not at first discovered, but the young lady at last puts her hand on something which betrays his sex, and makes so loud an exclamation that the aunt rings for her maid to learn with whom she is talking. The young lovers have to make the best of their way to their respective rooms, but not before the son of Mars has exacted from his cousin the promise that she will be his on the first convenient opportunity. This takes place in the garden on the following morning. During the six months that his leave of absence lasts, they mutually enjoy each other, with an occasional tribute to the waiting maid, until miss is found to be pregnant, when she gives her hand to a neighbouring parson who is paying his addresses to her, and her honour is saved.

Tale 11. *The Sailor's Tale.* Our hero, when stationed in the Bay of Naples, obtains leave to go ashore, and meets a lovely girl of "a complexion bordering almost upon a jetty black." He accosts her, and obtains a "rendezvous," not for herself but for her mistress, a wealthy and amorous lady of title, the girl herself being but "a poor slave, not yet bidden to the feast of love." He keeps his appointment, and is

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enraptured with the lady, who is equally satisfied with him. Perceiving that a mutual desire exists between her maid and her lover, the good-natured countess makes her dark-skinned attendant appear naked, and permits the union to take place in her presence, which results in the willing sacrifice of the little slave's virginity. This double amour lasts during the whole time of our hero's stay off Naples. This tale has since appeared in a separate form:*

Tale 12. *The Foster Brother and Sister's Tale.* Cicely, the daughter of a well-to-do widow, is brought up with her foster brother Will; and a mutual affection is the result. Will is in due course sent to a boarding school, whence he returns quite a young man. It is arranged that Mary, the maid, shall sleep with her young mistress, and that Will shall occupy Mary's room. Cicely remains with her mother for some time after the household has retired to rest, and then goes to her own apartment and gets into bed. On putting her arms round her bed-fellow she misses those points which indicate the female sex, and determines to make a thorough examination, Will, for it is he, feigns sleep, and allows the investigation to proceed. He then wakes up, and easily induces Cicely to permit him fully to initiate her into the mysteries of sexual union. All is successfully accomplished, and the enraptured girl "sank senseless, inanimate, exhausted, upon him, myself

* See page 291, *post*.



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over-laying his whole person in the very position which had brought us to this last climax of insatiate lust, knowing not and caring not whatever might happen after." In this edifying posture the young couple are surprised by the mother, who, after a very moderate outburst of wrath, sends her daughter to spend the rest of the night in Mary's bed. Mamma is however a sensible woman, and repairs the slip by uniting the youthful libertines at once by a parson, for whom she sends the very next morning.

Vol. V. Tale 13. *The Philosophic Sister's Tale.* Sue, a most precocious girl of 15 years, leads her less advanced, although somewhat older sister into all manner of improper ways. Sue observes that her cousin Maria frequently retires into her room with her lover; she makes a peep-hole in the partition, and, together with her sister, watches the lovers in their amorous encounters. Sue afterwards invents a kind of French letter, and she and her sister enjoy the embraces of a young gardener without fear of unpleasant consequences.

Tale 14. *The Country Girl's Tale.* A young lady, residing in Kent, and just verging into womanhood, becomes enamoured of a gipsy boy. From her father's garden she perceives, one day, a gipsy man and woman reposing in the road hard by, and toying with one another. She gives the woman sixpence to tell her fortune. The woman predicts that she will be ravished by one of the tribe. The young innocent feigns ignorance, and the fortune teller promises that for another

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coin her companion will illustrate her meaning more fully Miss gives another shilling, and the man, after displaying his erect member, proceeds to use it upon his spouse. Miss runs away, but returns to watch, unperceived, the end of the operation. At this moment, her own feelings having somewhat got the better of her, the dumb gipsy boy approaches from behind, and enacts with her a scene similar to that which she has just been beholding.

Tale 15. *The Country Boy's Tale.* The hero, invited to spend some time in the West of England, at the house of an elderly widow, mother of two fine daughters, observes, through a crack in the partition which separates his room from theirs, the young ladies amusing themselves with dildoe and birch. The old lady is called away from home; and our hero, left alone with the girls, proposes that they shall flog him. They consent, admit him into their bed room, and amidst mutual birching he enjoys them both.

BIJOU EDITION. **Love's Tell Tale,** *The Sailor's Yarn,* A Delicious Adventure in the Bay of Naples. Illustrated by Six Coloured Plates. Printed for the Nihilists. Moscow, 1880.

8vo.; size of paper $5\frac{7}{8}$ by $4\frac{1}{2}$, of letter-press $4\frac{1}{4}$ by $2\frac{5}{8}$ inches; pp. 40 ex title; the plates are coloured and original; two plain lines on title-page; printed in London, in 1880; issue 150 copies. A reprint of Tale No. 11, noticed at p. 288, *ante;* the first three paragraphs are omitted, and the names altered, otherwise the tale is identical.

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**The Ladies' Tell-Tale;** or, Decameron of Pleasure. A Collection of Amorous Tales, as related by a party of young friends to one another. With Characteristic Plates. London: H. SMITH, 37, Holywell Street, Strand. Price 2s. 6d.

12mo.; (counts 6); pp. 19; title-page surrounded by double lines, $5\frac{1}{4}$ by $3\frac{3}{8}$ inches; published by W. DUGDALE.

This catch-penny tract has nothing whatever to do with the work immediately before noticed, except the similarity of its title. It contains *Recollections of my Youth*, and four very dull *Facetious Anecdotes*. The *Recollections*, which are divided into 5 parts, and come to an abrupt and unfinished termination, are unworthy of any longer notice. The language is throughout sufficiently guarded to admit of the pamphlet being sold openly. In spite of the announcement on the title-page of "plates," I believe none were issued.

**The Voluptuarian Cabinet;** being A Faithful Re-print of such Facetious Facts as have become scarce; Interspersed with New and Original Articles Written Purposely for this Collection. *Dum futuimus vivimus.* London: Printed for M. WILSON, Old Bond Street. 1824.

12mo.; (counts 6); size of letter-press $3\frac{5}{8}$ by $2\frac{1}{4}$ inches; 4 vols.; 9 well executed engravings to each volume. Upon the

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subject of illustration, the editor, MARY WILSON, is particularly anxious. In her *Advertisement*, subscribed, "At the Golden Dildoe, Old Bond Street," she writes:

Should this book fall into the hands of any Artist who is clever in drawing the human figure, and in making original designs, he may obtain employment by applying to the Editor, who will pay most liberally for voluptuous subjects, if executed in a masterly style.

Any female whose figure generally, or partially, is reckoned good, will be handsomely remunerated for sitting an hour or two to an artist, or even to the Editor herself, if she objects to stripping before a male creature.

The first vol. is divided into two parts, and contains:

Part 1, pp. 60, *The Woman and Virgin: A Dialogue between a Maid and a Whore. London: Printed 1788—Reprinted 1824.* A reprint to line 10, p. 43, of **A Dialogue between a Woman and a Virgin.** *

Part 2, to p. 60, *Lessons of Love; or, Nunnery Dialogues between the Cognoscenti and the Initiated, upon the Subject of that Powerful and Infatuating Passion. London: Printed 1788—Reprinted 1824.* These dialogues are of much the same character as *The Woman and Virgin*, but are rather better written; the principal interlocutors are Miss Rogers and Miss Allcock. A couple of good bawdy songs are introduced.

Part 2, pp. 61 to 76, *Adultery On the Part of Married Women, and Fornication On the part of old Maids and Widows Defended*

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* See that title, *post*.

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*By* MARY WILSON, *Spinster. With Plans for Promoting the same. Addressed to the Ladies of the Metropolis and its Environs.* Miss Wilson's arguments in favour of Adultery and Fornication need not detain us, but her *Plan* for promoting the happiness of her patronesses is curious, and deserves an extract, it consists of an *Eleusinian Institution*, to which any lady of rank and fortune may subscribe, and to which she may repair *incog*; the married to commit what the world calls *Adultery*, and the single to commit what at the Tabernacle is termed *Fornication*, or in gentler phrase, to obey the dictates of all powerful Nature, by offering up a cheerful sacrifice to the God Priapus, the most ancient of deities. I have purchased very extensives (*sic*) premises, which are situated between two great thoroughfares, and are entered from each by means of shops, devoted entirely to such trades as are exclusively resorted to by ladies. In the area between the two rows of houses I have erected a most elegant temple, in the centre of which are large saloons, entirely surrounded with boudoirs most elegantly and commodiously fitted up. In these saloons, according to their classes, are to be seen the finest men of their species I can procure, occupied in whatever amusements are adapted to their taste, and all kept in a high state of excitement by good living and idleness. The ladies will never enter the saloons even in their masks, but view their inmates from a darkened window in each buordoir (*sic*). In one they will see fine elegantly dressed young men, playing at cards, music, &c.—in others athletic men, wrestling or bathing, in a state of perfect nudity—in short they will see such a variety of the animal, that they cannot fail of suiting their inclinations. Having fixed upon one she should like to enjoy, the lady has only to ring for the chamber maid, call her to the window, point out the object, and he is immediately brought to the boudoir. She can enjoy him in the dark, or have a light, and keep on her mask. She can stay an hour or a night, and have one or a dozen men as she pleases, without being known to any of them. A lady of 70 or 80 years of age, can at pleasure enjoy a fine robust

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youth of 20; and to elivate (*sic*) the mind to the sublimest raptures of love, every boudoir is surrounded with the most superb paintings of Aretino's Postures after Julio Romano and Ludovico Carracci, interspersed with large mirrors: also a side-board covered with the most delicious viands and richest wines. The whole expense of the Institution is defrayed by a subscription from each lady of one hundred guineas per annum, with the exception of the refreshments which are to be paid for at the time.

The greatest possible pains have been taken to preserve order and regularity and it is impossible that any discovery can take place by the intrusion of police or enraged cuckolds, as will be demonstrated to every lady before she pays her subscription, and as is more fully detailed in the private prospectus to be had of Madame DE GOMEZ, the subdirectress, at the Institution, who will also furnish them with a catalogue of the most extensive collection of bawdy books in French, Italian, and English, which have ever been collected, and which I have purchased at the expense of 2000*l.* for the use of my patronesses. The different saloons have been decorated by one of the first painters of the age, with designs from Mr. Pain (*sic*) Knight's work on the ancient worship of Priapus, which renders them one of the most singular exhibitions of Europe. No male creature is admitted into any part of the temple but the saloons, and those only the trusty tried and approved functionaries, who are well paid for their services, and not let in to gratify curiosity. Having thus made it my study to serve my own sex in a most essential point, I trust to their liberality for encouragement in my arduous undertaking; and am, Ladies, your most obedient Servant, MARY WILSON.

Vol. 2 contains the *Amours &c., of Tom Johnson.**

Vol. 3, with an engraved title-page, representing an architectural design, well drawn and executed, pp. 184, contains

* Index Librorum Prohibitorum, p. 49.

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*The Curtain drawn up, or The Education of Laura*, with a half-title, which reads: *Memoirs &c.* A translation of **Le Rideau levé,** of MIRABEAU.

The *Advertisement* to this volume is so interesting, both bibliographically and socially, that I must afford space for an extract:

The work selected on this occasion, will be found infinitely superior to any thing I have hitherto had the honour to lay before my patrons and patronesses.—It was translated by an officer in the army, and presented to the late Mrs. POWELL, of Charles Street, Covent Garden, who published it in 8vo. about the year 1808, with six coloured prints. That edition has long been out of print, and the work being in considerable request, I thought I could not better testify my gratitude to my subscribers than by presenting them with a new and improved one. I have had a set of designs made on purpose by M. BOLANO, and have procured them to be engraved in the best manner (from the nature of the work) in which they could possibly be done. The translation is not precisely what I could wish, but I found it impossible to alter it much without I took the trouble of making an entire new one; therefore, as the sense at least, of the original is given, I have contented myself with changing the vulgar words used throughout the first edition to express those well known *symbols* which distinguish the sexes from each other.

I have likewise altered one scene (which ought never to have been rendered into English) by the substitution of *flagellation* instead of a *pederastic* encounter. It is much to be regretted, that some of the very best French works should be deformed by passages descriptive of Socratic love; but it is still more to be lamented that such ideas should ever be transferred into our language. I speak not merely with the feelings of a woman upon this subject, for were I a man, I should consider it highly criminal to propagate doctrines, the adoption of which is attended with such horrible

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consequences. Let us have all kinds of orthodox futuition (*sic*), but no heterodox fashions.

To those patrons who have been in the habit of visiting me as a *Governess*, I beg leave to say that I have given up my flogging establishment in Tonbridge-place, New Road, Saint Pancrass, and have retired from business in favour of Mrs. THERESA BERKLEY,* to whom I can most confidently recommend them. She is a clever, pleasing, and trust-worthy woman, in the prime of life, and perfectly mistress of her business. She is an excellent *ontologist*, and therefore quite *au fait* in treating the wonderful *aberrations* of the human mind. Her museum of natural and artificial curiosities and her collection of "*Illustrations de arcanis Veneris et amoris*," are by far the most extensive to be found in any similar institution.

*Hall Place,* MARY WILSON.
St. John's Wood. *Nov.* 12, 1828.

Vol. 4. The contents of this volume are identical with *The Bagnio Miscellany* †; there is a further title, *Sermones Ludicri.*

In an edition of **The Exhibition of Female Flagellants,** *Printed at the Expense of* THERESA BERKLEY, *for the Benefit of* MARY WILSON ‡, the editoress favours us with the following note concerning her friend:

To my personal friends I need not explain the cause of Miss Wilson's difficulties, as they are all well acquainted with her misfortunes, and will, I am sure, patronize this work, which I have caused to be reprinted for her benefit. To those who are unacquainted with Miss Wilson I beg leave to state that she is the Reviver of Erotic Literature in the present century. When she commenced her career there was but one good book in the market, viz. "The Woman of Pleasure." She herself edited, or translated

* **Index Librorum Prohibitorum**, p. xliii. † *Ibid*, p. 113. ‡ *Ibid*, p. 243.



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twelve different works: her success has stimulated others to embark in the same line of useful exertion, and we have now upwards of fifty volumes of Voluptuous Entertainments, for the Rising generation.

There are several portraits * of Mary Wilson, whether apocryphal or not I will not pretend to say. On p. 76 of vol. 1, of the compilation under notice we read: "On the 1st January, 1825, will be published a Superb Engraving, from a Painting by Miss HELLEN DRUMMOND, of Mary Wilson Sleeping on a Couch, &c. &c. Price 5s." I have before me a well executed engraving, surrounded by a double line, $5\frac{3}{4}$ by $3\frac{5}{8}$ inches, representing a girl with high head dress, lifting her gown above her navel, and displaying a dildoe attached on her person. It is subscribed: *Mary Wilson's Patent Godemiché. Engraved for the Lady's Magazine, May 1829.*

**The Festival of the Passions** or, Voluptuous Miscellany. By AN AMATEUR. Constantinople Printed and Published by ABDUL MUSTAPHA.

12mo. (counts 6); size of letter-press $4\frac{1}{4}$ to $\frac{3}{8}$ by $2\frac{5}{8}$ inches; 2 parts; pp. 59 to each part; 8 engravings, of unequal merit, one or two of which are fairly designed and drawn, and well engraved; on the title-page of the second part the author's name and place of publication become, PHILO CUNNUS *Glen-*

† Index Librorum Prohibitorum, p. 244.

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*fucket, foot of Bennavel.* This is the original edition; it was brought out, in 1828, by GEORGE CANNON, who was convicted at Bow Street for its publication, Dec. 10, 1830, and fined £20.* Reprinted, in 1863, by ANDREW WHITE of Holywell Street, who died about 1866; its title is as in the second part of the edition noted above, except that on the title-page of vol. 1, *Cunnus* is converted into *Cunnis*; 8vo.; size of letter-press 5 by 3 inches; 2 vols.; pp. 54, and 67, or with the catalogues which are added to each vol. and duly paged, 64 and 72; each volume contains 8 coloured lithographs of the vilest possible description.

Gay † notes the work incorrectly as *Festival of the Paphians*, and adds a reprint of 1843, which I believe to be also in error.

*The Festival of the Passions*, Cannon's edition, comprises three distinct tales, each with a separate, full title-page.

1. *A Surgeon's Diary; or, Big Bellied Nelly! with Epistle Dedicatory and Preface. By way of argument, to countenance the application of plain language to plain things. Constantinople: 1828.* In the *Epistle Dedicatory to Miss M. Wilson* that lady is eulogized as "the Ornament of her Sex and Age," a "second Aloisia," and the writer, who signs himself PHILO

* **The Crim. Con. Gazette**, Nos III. and V. In the first notice Cannon's Christian name is given as *William* in error.

† **Bibliographie**, vol. 3, p. 327.

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CUNNUS, supposes that: "after ages will place Mary Wilson in the same page with that Grecian Poetess, whose chief merit, after all, perhaps, consisted in the invention of a Pleasure, still dear to her Sex, and consecrated to her Glory, by the title of the Sapphic Game." In the *Preface*, which has nothing whatever to do with the *Diary*, a stage coach adventure of the author's with "a lady of perhaps thirty years of age" is told. She has the demeanour and conversation of a saint, but on the coach stopping, she retires to a bed room, and through a chink in the wall, her companion observes her, book in hand, endeavouring, with her finger to assuage the desires which the motion of the vehicle or the perusal of the volume may have aroused. Seated once more in the coach, he informs her of what he has seen, and requests her to show him the book, which instead of one of devotion proves to be *The Amours of Pietro Aretin.** Familiarities are now hazarded and permitted, and the lady shows herself a thorough libertine, with a remarkable aptitude for calling a spade a spade, or of applying "plain language to plain things." In the *Diary* the pregnant Nelly, accompanied by her mother, seeks the advice of a young surgeon, who, conducting her to another room, examines her, and afterwards has connexion with her. After one or two subsequent interviews, Nelly narrates how she lost "that much

* Index Librorum Prohibitorum, pp. 50, 266.

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valued toy *a maidenhead*," and the surgeon promises to induce her lover to marry her, and to get her through her troubles. On the wedding day Sandy, the swain in question, is made drunk, and the surgeon sleeps with the bride. After the birth of the child, Nelly and her benefactor continue their *liaison*, on one occasion while the mother has the baby at her breast, "which she acknowledged to be 'a highly enrapturing mode.'"

2. part 2, to p. 38, *Humours of Northumberland Street. By* PHILO CUNNUS. *Glenfucket; Printed and Published by* ABDUL MUSTAPHA. In the form of a letter addressed to her friend Agnes, Anne Watkins narrates how, during her residence in Northumberland Street, she became acquainted, in the summer of 1814, with a captain in the Navy, who took a set of rooms in the same house for himself and a girl, Lucy, who passed for his niece. Anne has "never fallen in with a man entirely to her satisfaction," but Captain George proves altogether to her liking. "In the evening, before the great *fete*, given in honour of the visit of the Emperor of Russia, &c., it was agreed that the Captain, Lucy, my lover, and self, should go to Hyde Park next evening, to witness the sea fight, fire works, &c." The party become separated in the crowd, and the Captain and Miss Watkins, being left together, indulge in sundry familiarities which are continued to a late hour in the dark allies adjacent to Northumberland Street. George begs Anne to render him completely happy. She replies:

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Yes, my love—my George, would to heaven it was this moment! How willingly would I deliver myself up to love and you! But we must be circumspect: it is now morning and our friends will be home before us. Lucy, I fear, will be gone to bed, and I know not what to say to her. She will soon know what I have done.

Fear not for Lucy, (said my lover) leave her to me;—she will assist us and minister still to our pleasures, as she has often done. Lucy should have been the priestess of Isis, to whose worship she is devoted.

The Captain recounts Lucy's career, and it is agreed that Lucy shall be present on the interesting occasion. A day or two later, the Captain engages a room at a bagnio, and the assembled three enact various amorous sports into which are introduced such diversions as *baise tetons* and *baise con.*

3. Part 2, pp. 39 to 59, *Letter from The Countess de Beaucul. Glenfucket: Printed by* ABDUL MUSTAPHA. The fair writer informs us that:

At the age of fifteen I became the bride of a man of three score and ten years; a sacrifice to ambition and pride.

Such, however, had been the care taken in my education, that I remained for months perfectly ignorant of the duties of husband and wife, and rather looked on the Count as my father than my husband.

At this time, however, I was destined to have my eyes opened by the marriage of my best friend, Maria Peticon, to the object of her choice, a young officer in the navy. We visited, and I soon had the misfortune to discover from Maria that her condition, far as it was below mine in rank, was infinitely far more happy.

No sooner had she detailed to me the true nature of human happiness, than I felt the impossibility of my ever enjoying it with the man who had,

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as I now thought, made me an object of pity and contempt to my own sex, and of desire to his own. My resolution was soon taken, it was to choose a lover with whom I determined to make every amends.

The lover presents himself in the person of a cousin, Louis Longvit. Their first amorous encounter occurs one afternoon while the count is reposing on his wife's bosom, and their union is completed the same night as the countess is in bed with her spouse. She becomes pregnant. The count, who has made Longvit his secretary, finding his health decline, presents him with the contents of one of his book cases, which contains, as the young lovers find to their great delight, a large collection of erotic books, pictures, &c. The count dies. Soon after a child is born, and Louis and the widow become man and wife. The scenes, at which I have rapidly glanced, are closely detailed, and the delights which the countess experienced in copulation during gestation are specially dilated on, the writer affirming that: "some women are subject to an increase of amorous feeling during the latter periods of their being with child."

In White's edition the *Epistle Dedicatory to Miss M. Wilson* is omitted, the interest in that lady having by that time subsided, but at the end of the second volume a piece in verse, *The Bride's Confession*, occupying 9 pages, is added, in which Emma describes for her friend Bell's edification what happened between her husband and herself on their wedding night.

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**The Woman of Pleasure's Pocket Companion.** With Engravings.

Hither virgins, hither haste,
Love's delicious nectar taste;
Would ye pleasing raptures prove,
Here peruse the Tales of Love.

Paris: Reprinted in the year 1830.

12mo.; pp. 48; published in London. Original edition 1787. Contains 6 tales, amorous, but not unnecessarily indecent; some of them are humorously treated. To each tale is an engraving, irregular in execution; some are reproductions of plates belonging to other works, that, *e.g.*, illustrating the first tale, *The Modern Susanna and the Two Elders*, is copied from (although with several marked differences) the plate facing p. 60 of **Les Bijoux du Petit Neveu de L'Arétin**, 1791.

**The Confessions of a Young Lady,** to which is added **Ten Years Life of a Courtezan.** Illustrated with Fine Engravings. London: Printed for the Society of Vice.

Size of letter-press 5 by 3 inches; no signatures; pp 78 ex general title-page, on which there are two lines; 8 obscene lithographs, including one title page, coloured and badly done; published about 1860, by W. DUGDALE, who catalogues it at

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£1 11s. 6d.* This volume contains two distinct works, with separate full page titles:

**The Confessions of a Voluptuous Young Lady** of High Rank. Disclosing her Secret Longings and Private Amours before Marriage. Forming a Curious Picture of Fashionable Life and Refined Sensuality. London: Printed by STROKEALL & Co Ten Inches up Red Lane, Maidenhead, Sportsman's Square.

On this printed title-page there is a line. There is also a coloured, lithographed title-page bearing the first ten words, and the impress, as above.

*The Confessions*, which extend to p. 39, and to which three of the plates refer, are addressed by the heroine-authoress, Tilly Touchitt, to the editor of the *Rambler*, and are by no means badly written. Tilly explains the inclination she always had for the opposite sex, and the curiosity which a man excited in her. During one of her walks she catches a glimpse of the member of a drayman, and determines to satisfy herself thoroughly as soon as the occasion shall present itself. She has not to wait long. Her cousin, Joe, who is staying in her

* GAY includes the work in his **Bibliographie**, vol. 2, p. 307, and gives a date 1849, and 72 pp. As the copy before me is undated, and contains 75 pp., the vol. mentioned by Gay must be another edition, and may have been done, as he suggests, in America. His notice must however be accepted with caution, as he has confused the *Ten Years* with the *Confessions*.



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parents' house, returns from a ride wet through, and repairs to his room to change his clothes. Tilly soon follows him up stairs, and perched on a stool which she places before his door, is enabled to view her cousin entirely naked. In her excitement she loses her balance, falls against the door which gives way to her weight, and rolls into Joe's room. What follows may be easily guessed. The contemplation of her cousin's nude manliness has so far disposed her, that very little coaxing on his part is sufficient to induce her to submit to his embraces, and make him master of her virginity.

Of the second tale, to which 5 of the illustrations belong, and which occupies the remainder of the volume, the title-page reads as follows:

**Ten Years of the Life of a Courtezan;** or, The Memoirs of Mademoiselle Celestina. Detailing her first Lessons in Lust, her Seduction, and Voluptuous Life, the Piquant Penchants of her various Lovers, &c., &c., &c., *Forming a Picture of Sensuality seldom offered to the Public.* Illustrated with Fine Engravings. London: Printed for the Society of Vice.

Two lines on the title-page. This is a translation, and a very bad one, for it is couched in language neither idiomatic nor even correct, of **Dix Ans de la Vie d'une Femme,** *ou Mémoires de Mademoiselle Anais C * * *. Manuscrit Original Extrait de la correspondance secrète de la baronne de F. . . . Paris.*

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*Chez le Libraire de l'Amour 1838.* 12mo., (counts 6); pp. 53; with 12 engravings, from which the four illustrations above mentioned are not in any way copied.

## The Pleasures of Kissing and Being Kissed.

Naughty man—take it out,
I'm too small—you're too stout.
Old Song.

T. BENSON, Islington Green, London 1850.

8vo.; size of letter-press $5\frac{1}{8}$ by $2\frac{5}{8}$ inches; two lines on title-page; pp. 80; eight badly done coloured lithographs; published by W. DUGDALE, about 1860. In addition to the tale noted on the title-page the volume contains: *The Peeping Lass's Tale*, pp. 49 to 71; and *The Monk and the Nuns; a funny tale*, pp. 73 to 80. This is not the original edition, which was first published about 1840, by JOHN ASCHAM, with engravings $4\frac{3}{4}$ by $3\frac{1}{4}$ inches.* I have not seen this original edition.

The hero of *The Pleasures of Kissing* is a young English gentleman, who, captured by Algerian pirates while on a voyage from Cadiz to Naples, is sold as a slave. Employed as a gardener, he manages to attract the attention of a young

* Notes by JAMES CAMPBELL, MS.

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virgin destined for the pleasures of the bashaw, his master; and gains access to her apartment by removing a plank in the floor. She reciprocates his passion; and he deflowers her, and gets her with child. His ransom arriving, he disguises his young mistress as a sailor boy, effects her escape, and carries her with him to England. The tale, although not a specimen of literary merit, is sufficiently attractive, and is original.

*The Peeping Lass's Tale* is very simple. An unsophisticated country girl, verging into womanhood, visits an aunt who is housekeeper to a man of fortune. Our heroine observes that the owner of the mansion frequently passes in and out of a room the door of which he keeps strictly locked. Her curiosity is awakened; she watches where the gentleman deposits his key on leaving the house, and thus gains secret admission to the mysterious apartment. It proves to be the sanctuary where he indulges in sexual enjoyment; and she finds its walls hung with voluptuous pictures. Her visits to this enchanting retreat become frequent; until she is suspected by its occupant, who surprises her when in the act of solitary enjoyment before one of the exciting pictures. As may be easily supposed, he relieves her of that which had become a burden to her—her maidenhead, which is the climax of the story. Although written with too much pretention, the little tale is nevertheless not badly told. In spite of the addition of a third piece, the first tale concludes with "End," and the second with "The End."

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*The Monk and the Nuns* is a tale in verse. The confessor of a convent, already the lover of the abbess, refuses her further contentment unless she will allow him to enjoy the nuns as well. She consents; and he passes forthwith through the dormitories. He surprises a young nun using a dildo, and after threatening her with punishment for her misdemeanour, tells her he can give her that which will afford a more perfect contentment. The girl is nothing loth; and after administering a mild flagellation by way of penance, he deflowers her to her complete satisfaction. The other nuns discover the intrigue, and desire to be similarly gratified. The friar, unable alone to perform such a Herculean labour, calls to his aid another young monk; and the whole convent are soon pacified. The verses are not of a high order, but flow nevertheless with tolerable ease.

**Lascivious Gems;** Set to suit every Fancy, By Several Hands.

"Delay no pressing appetite,
And sometimes stir up lazy nature;
Of age the envious censure slight;
What pleasure's made of 'tis no matter."
—Sedley.

London: Printed for the Booksellers. MDCCCLXVI.

8vo.; size of letter-press $5\frac{1}{8}$ by 3 inches; two lines on the title-page; pp. 90; 8 badly executed, coloured lithographs;

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published by WILLIAM DUGDALE, and catalogued by him at two guineas. The volume contains eleven pieces:

1. *The Diary of a Nymphomaniac* (to p. 21) is supposed to have been written by a young lady suffering from that malady, and to have been purloined by the medical man who was called in to attend her. In it the sufferer describes how her passions were aroused by her maid, Lucy, how she endeavoured to allay them in the arms of Edwin, her groom, and how her health deteriorates from her self indulgence. The diary ends abruptly and unsatisfactorily.

2. In *A Night in St. John's Wood* (pp. 22 to 33) Mr. F. Puttitinfar describes his meeting, at "Mots," an old acquaintance, Kitty Graham, formerly a common prostitute, now a fast girl, living in style upon a legacy of £60,000 left her by a duke by whom she has been kept. Kitty invites Puttitinfar to accompany her home, where he finds to his surprise that Miss Graham keeps six other frail sisters to minister to her pleasures. The eight join in an orgie, into which flagellation and other irregular practices are introduced.

3. *Letter from Charley to Fred* (pp. 34 to 38). In this most cynical epistle Charley relates how he seduced Theresa, an innocent girl, whom he had induced to accompany him on a pleasure trip to Margate. "It would weary you," he writes, "were I to go on to describe the perfect whore I made her."

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Theresa proves with child, and her seducer determines to get rid of her. He begs his friend, Harry, to endeavour to have connection with her, but as the girl refuses, he makes her drunk, and puts her to bed with his friend. In the morning he surprises them, pretends wrath, and presents a pistol, which so frightens Theresa, that a miscarriage is the result. The heartless hero gives her a sovereign and turns her out.

4. *Letter from a Married Man to a Sensible Wife* (pp. 39 to 47). You remember, my dear wife, how you told me last June that you would consent to my having a week's enjoyment with a girl of my own choosing, if I would allow you the same privilege with a gentleman you fancied. Well, you know, the bargain was soon struck between us, the only stipulation insisted upon by either party being against the introduction of crabs, clap, or pox, into the matrimonial couch. You fixed on Captain Tracy, and I on Nelly Morley. * * *

I now write to you, after a week's debauch with Nelly, in the kindest spirit, to let you know how I have spent, or to use a better term, how I have enjoyed my time with her.

In this opening passage we have the key to the present letter, and to the one which follows it. In describing his diversions with Nelly, which comprise nearly every kind of lewdness, he is careful to point out to his wife, a *blonde*, in how far the caresses, &c., of Nelly, a *brunette*, differ from hers. The letter is by no means badly written.

5. *Amy's Letter to her Husband* (pp. 48 to 56). The "sensible wife" is not less confiding than her spouse. Her

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lover, the "handsome chivalric Edward Tracy," arrives at the matrimonial dwelling, but so "screwed" that he is not in a state adequately to perform the task required of him. After sundry acts of lewdness, Amy threatens to flog him, a practice to which he is by no means averse. She consequently attaches him securely to the bed posts, and after wearing out the birch upon his posteriors:

> Still I was not satiated. Seizing a hand brush, I struck the raw flesh with the bristles, and scrubbed it with them. I then took the eau de cologne bottle from the dressing table, and poured the contents over the parts, and resumed the use of the hair brush. All the time the smothered groans continued, and the blood was flowing fast. The whole body was quivering with the pain.
>
> Suddenly the quiver stopped, the strained muscles relaxed, and Edward Tracey fell back insensible, suspended by his wrists. He had fainted.....
>
> I nursed him for four days, during which time he had to keep to his bed, and was attended by Doctor B—.
>
> And he forgives me my cruelty! Do you wonder at him?

6. *Letter from Philip Handful to Clara. Wherein are displayed the advantages of the pleasing pastime of frigging* (pp. 57 to 61). The title sufficiently describes the purport and contents of this filthy letter, which is beneath criticism.

7. In the *Letter from Philip Handful to Clara. Shewing the fanciful extremes of fucksters* (pp. 62 to 64, numbered in error 58 to 60), a list, a pretty complete one, is furnished of the eccentric and unnatural propensities current, or supposed to be so, among men.

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8. *Letter from Laura to Clara. Giving a specimen of the eccentric lover* (pp. 65 to 69). The eccentricity of this lover of fifty years consists in his procuring young girls to explain and demonstrate to him every detail of the act of copulation, of which he professes entire ignorance.

9. *Letter from Charley to Laura. Describing the old-fashioned amusement of fucking, and justifying the same.* (pp. 70 to 75). In this letter the circumstances attending Clara's seduction and debasement are narrated in the most cynical and obscene manner.

10. The *Strange Communication from Philip Handful to Clara* (pp. 76 to 83) contains a tale of corpse profanation, so positively nauseous, and accompanied by details so outrageously filthy, that any fuller notice of it is out of the question.

11. *A Still Stranger Communication from Philip Handful to Clara* (pp. 85 to 90). The scene is in Heaven, and the acts described are so foolish, so crapulous, and withal so absolutely blasphemous, that I abstain from attempting any analysis.

Although these tales are by several hands, the chief contributor was a barrister of standing, who died about ten years ago. The object for which the writers appear to have striven is to outdo each other in cynicism, obscenity and blasphemy; they have failed to impart to the work that literary value which it was undoubtedly in their power to have done, but have, on the other hand, produced a volume which is a disgrace even to erotic literature.



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**The Mysteries of Venus** A Nuptial Interlude A Preceptor for Ladies and Gentlemen, on their Wedding Eve Illustrated by Way of Dialogue London Printed by MARY WILSON.

8vo.; size of paper 5 by $3\frac{1}{4}$, of letter-press $3\frac{3}{8}$ by $2\frac{1}{8}$ inches; pp. 67; two lines on title-page; 6 obscene lithographs, with mottoes in French, and having no reference to the text; published at Naples, in 1882, at 10s. Besides the dialogue noted on the title-page, the volume contains, pp. 45 to 59, *Kissing; or, the Seduction of* E— —R S— —N; and *The Amours of Alibeck and Santon*, a translation from Boccaccio. The three pieces are printed from volumes originally produced in England, and are reprinted with innumerable typographical blunders. I note this otherwise utterly valuless volume as a curious specimen of a foreign attempt at obscene catch-penny literature in English.

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**Dialogue between a Woman and a Virgin.** Printed for R. Borewell, South-Audley-Street. MDCCLXXXVI. (Price Two Shillings.) *

12mo.; size of letter-press $6\frac{1}{8}$ by $3\frac{1}{8}$ inches; on the title-page are two lines and a fleuron of nine stars; pp. 35; Reprinted in **The Voluptuarian Cabinet.** †

This dialogue cannot be called original, as it appears to be made up from several sources, although not a translation. Volupta, who has already "initiated many a lass," explains to Lydia, a green virgin, the pleasures of copulation, and narrates to her the circumstances and delights attending the loss of her own virginity. Mr. Do Little, an impotent old letcher, enters, and is mulcted of £100, for a few minutes fumbling with Lydia. On his departure, Charles, a vigorous young man, and acquaintance of the two women, arrives, and soon deflowers Lydia to her entire satisfaction.

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* Serial with the above, and by the same publisher, are:

**Dialogue of a Married Lady and Maid; Dialogue of a Quaker and his Maid; Dialogue of a Christian and Jewis**; which I have not seen, but extract from the publisher's catalogue.

† *Vide* p. 292 *ante.*

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**The Virgin's Oath**; or, the Fate of SONTAG. An Historical Drama, in Two Acts. London. SUDBURY Printer, Gate Street, Lincoln's Inn Fields.

12mo. (counts 6); size of letter-press 4¾ by 2¾ inches; two lines on the title-page; pp. 40; 3 folding mezzotints, fairly designed and executed, but not really belonging to the work; printed for G. CANNON, about 1828-30. Reprinted without date; 8vo.; size of letter-press 4¾ by 2¾ inches; pp. 40; with the title altered:

**The Seduction of Sontag**; or The Virgin's Oath. An Historical Drama, in two acts. Forming a Picture of Rich and Unbridled Luxury & Licentiousness unparallelled in history. Founded on Facts. With Rich Illustrations.

The plates in this edition are bad lithograph copies of those of the former issue, or rather of those which were introduced into it; they vary in number, sometimes 4 and sometimes 6 being found in the volume. This reprint was published by W. DUGDALE, about 1860, who catalogues it as:

A picture of rich and unbridled lust and licentiousness, unparallelled in history * * *. This is the most faithful history of the Rape and Violation of the celebrated singer, Mademoiselle Sontag, by Prince Leopold, now King of the Belgians. Illustrated with Engravings, containing capital Portraits of the principal personages mentioned in the history, price Two Guineas.

Sontag is secretly betrothed to Prince Hardenburg, but the

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prince's father, disapproving of the match, procures through his influence an engagement for Sontag at the Opera in London, in order to remove her from his son. Before the young prince and Sontag part, she, kneeling before the altar, takes the following oath:

I swear by all the holy ties which bind us erring mortals, by all my hopes of future happinesss in the arms of the Prince, to whom my virginity is devoted, never, by look, word, or action, to give encouragement to any other suitor; If I break this plighted oath, I pray that wretchedness may be my position in this world, and eternal punishment in the world hereafter, So help me, Jesus.

On her arrival in London she is invited to Marlborough House by the Prince of Saxe-Coburg, who shows her much attention, and gives her a second invitation. But in the mean time he has bribed her woman, Lisett, to administer a drug to her just before her departure from home, so that, no sooner does she arrive at the palace, than she falls asleep, and the prince, after having cut off all her clothes but her shift with a pair of scissors, abuses her. She regains her consciousness during the prince's second enjoyment of her, and before she quits him is quite resigned to her fate and reconciled with her seducer.

This is the substance of the story contained in the volume before us, which is told in dialogue; every particular is very minutely described, and the book may certainly be characterised as "licentious" in the highest degree.

It is needless to add that there is no foundation for the

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scandal here put forth. Sontag, who was remarkable for "l'agrément de sa personne et la décence de ses manières," * made her first appearance on the London stage in 1828, and her beauty and success probably induced Cannon thus to make capital by a base and baseless defamation.

**Intrigues in a Boarding School**; or, the Adventures of Dr. Phookall, with his servant girl; And various other Funny Histories. With Rich Engravings. Printed for the Booksellers.

8vo. (counts 4); size of letter-press $5\frac{1}{4}$ by $2\frac{7}{8}$ inches; two double lines on title-page; pp. 24; 4 badly done, coloured, obscene lithographs. This is a reprint, by W. DUGDALE, *circa* 1860, of an earlier edition illustrated with engravings.† Dugdale catalogued the volume at Two Guineas.

The tale is told in 10 dialogues; and the *dramatis personæ* are: Dr. and Mrs. Phookall; Don Fred. and Sylvia, pupils of the Dr., the latter also his ward; John the gardener, and the maid servant Jenny. Fred and Sylvia are in love with each other; Fred seduces Sylvia, who is nothing loth, while she communicates to her lover the Dr's attempts on her virtue.

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* **Biographie des Musiciens.** Fétis. Vol. 8, p. 63.

† **Biographical Notes,** J. Campbell, MS.

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Fred advises her to encourage her guardian's advances, so that he may surprise him in the act. On his part, he undertakes to punish the Dr. by obtaining the favours of Mrs. Phookall. In both intrigues he succeeds—he gets the pedagogue into his power, and his wife with child. The Dr. also enjoys Jenny, who is however already *enceinte* by John. The denouement is this, that the Dr. is made to believe that all three children—of his wife, Sylvia, and Jenny, are his, and is forced to give Sylvia an additional dowry, and Jenny a sum of money, to induce their respective lovers to marry them. The old man is however too proud of his supposed triumph over their virtue to complain. These dialogues are put together without any art, and the volume is valueless from a literary point of view.

Theatre Royal, Olimprick. New & Gorgeous Pantomime. entitled: **Harlequin Prince Cherrytop, and the Good Fairy Fairfuck**; or, The Frig—The Fuck—And the Fairy. Oxford: Printed at the University Press MDCCCLXXIX.

Size of paper 8½ by 5⅝, of letter-press 6½ by 2⅛ to 3¾ inches; no signatures; pp. 31; on the title-page, which is printed in red and black, are two broken lines; toned paper; blue, printed outer wrapper; issue 150 copies; printed in London;

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price £1 11s. 6d.; date of publication July, 1879; three obscene, coloured lithographs, which appeared some time after the volume, badly executed, but possessing originality.

Of this clever *jeu d'esprit*, said to emanate from the same pens as the *Index Expurgatorius of Martial*,* I leave the analysis to the bibliophile whose notes I have already employed on more than one occasion:

The authors, amongst whom it is rumoured figures a master of the "fleshly school," have also been guided by the celebrated and really rare work of the Earl of Rochester: *Sodom.*† In both casts of characters we find: "Clitoris, a waiting maid, or maid of honour."

*Harlequin Prince Cherrytop* follows closely the lines laid down by the ingenious gentlemen who annually contrive the Christmas pantomine openings at our principal play-houses. The first tableau, according to the golden rule, dubbed the "dark scene," shows us the Cavern of the Demon Masturbation, who having laid a spell upon the Prince Cherrytop, has made him become a martyr to Onanism. The remaining scenes show us the struggle between self abuse and the counter influence of the good Fairy Fairfuck, who of course protects the Prince, trying to coax him over to the joys of wedlock with his betrothed, Princess Shovituppa, whom he eventually marries. There is an underplot relating to the rivalry of Bubo, King of Ruperia, whose attendants personify venereal disease in all shapes and forms.

The droll idea is cunningly worked out and the libretto is plentifully interlarded with puns, allusions to the topics of the day, and parodies of popular melodies. We believe that a "Harlequinade," or series of scenes

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* Index Librorum Prohibitorum, p. 280.

† Centuria Librorum Absconditorum, p. 326.

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of "comic business," was also contemplated, but at present it has not seen the light.

This facetious sketch will draw a laugh from the most squeamish, as there are, for a wonder, no allusions to the all powerful rod, nor are the passions as earnestly appealed to, as is usual in erotic works. With playful satire, the authors gently take off some of the vices of the day, and point a moral as they gaily laugh at the ills and pains which we bring upon ourselves by our own debauchery, showing us that some happiness is to be found in honest healthy sexual indulgence, without having recourse to unnatural doings or peculiar modes of enjoyment.

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**The Bon Ton Magazine**; or, Microscope of *Fashion* and *Folly*, (For the year 1791.) Volume 1. London. *Printed for the Proprietors, and sold by* D. Brewman, No. 18, New Street, Shoe Lane, *and all Booksellers, & News-Carriers, in* Town & Country.

8vo.; counts 4); size of letter-press $7\frac{1}{4}$ by 4 inches; double columns; engraved title-pages; 5 vols.,* extending from March 1791 to March 1796; an index to each vol.; the numerous engravings, which, although of unequal merit, are generally fairly well done, are specified on the first page of each number, and again in the *Directions to the Binder* which follow the *Index* of each vol.

It would lead me beyond my purpose were I to notice this and the following magazines and gazettes as minutely as I have done previous volumes containing one, or even a few distinct works. I shall abstain then from analysing the numerous pieces comprised in these periodical publications, and confine myself to a bibliographical description of the publications themselves, and a rough estimate of their contents.

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* The Bibliographer's Manual, vol. 1, p. 233. Gay, generally unreliable concerning English books, without even consulting Lowndes, gives 2 vols only.

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*The Bon Ton* is probably the most important of these gallant or semi-erotic miscellanies, and may be said to occupy for the "fashion," "folly" and scandal of the times, the same place as did *The Gentleman's Magazine* for matters of greater and more universal importance. It contains *inter alia*, three sets of papers entitled: *The Adventurer, The Voluptuary, The Essayist; A Dictionary for the Bon Ton, or the savoir vivre vocabulary*, and *A Fashionable Dictionary of Love;* a *Short Account of the Crimes of the Kings of France*, the *Amours of the Kings of France*, and numerous anecdotes of royalty, English as well as foreign; *Anecdotes of Love*, and innumerable detached amatory adventures of notable persons; biographies of celebreties, such as Mrs. BILLINGTON, Mrs. GOOCH, Mrs. HOWE; of notorious characters, the longest of which is the *Life of Jumping Joe, a notorious Surrey Footpad;* memoirs of actors and actresses in addition to those contained in *The Green-Room Biographist; History of the Theatre*, comprising the plots of, and criticisms on, modern plays, and many separate notices; *The Eunuch*, a series of historical essays on that subject. Among the numerous trials those most fully reported are: ANTHONY HODGES *v.* Hon. CHARLES WYNDHAM, Mrs. PIPER for adultery with JOSEPH ALAMAZE, JAMES DUBERLY *v.* General GUNNING, MEAD *v.* Rev. Mr. DAUBNEY, Lady ELIZABETH LAMBERT *v.* Mr. TATTERSAL, Mrs. WILMOT, LEVERINGTON *v.* EDWARDS, Lady BELMORE, for adultery with Lord ANCRAM, WILLIAM BROMEL *v.* Sir M. W.

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RIDLEY, JOHN CURTIS for rape upon SARAH TIPPLE, JAMES LAVENDER for rape upon MARY LEWIS, FORD Lord GREY for crim. con. with his wife's sister Lady HENRIETTA BERKELY, HOWARD *v.* BINGHAM, Lord CADOGAN *v.* Rev. Mr. COOPER, ELWES *v.* HARVEY, JOSEPH SEYMOUR BISCOE *v.* ROBERT GORDON, Rev. Mr. SCOOLT for seduction of Miss REDDIE. Fiction is very fully represented; the most important tales are: *Elmina; or the flower that never fades*, by Mr. MAFFON,—*The Curate and his Daughter*,—*Life of a Modern Man of Fashion*,—*Claudine*: from the French of FLORIAN,—*The Unexpected Interview*,—*Frank Prinrake*, by T. DUTTON,—*Adventures and Amours of a Bar-Maid*,—*The Black Joke*,—*Legal Barbarity*,—*The Diamond Ring; or, successful artifices of three London wives*,—*Churkumgurkum; or the gift of tongues*,—*The History of Apprius, King of Merryland*,—*Trick and Tye; or the indiscreet wager*,—*Memoirs of a Young Lady*,—*The Vagabonds; or, Anecdotes of a foundling*,—*Tant Mieux Pour Elle! or the marriage of Tricolore*,*—*Memoirs and Adventures of a Courtesan*,†—*Johanna and Ubaldus, a tale of the fourteenth century*,—*History of Ricardo; or, experience bought is better than taught*,—*Mujnoon; or, the distracted lover*,—*The Modern Lovers; or the*

* Extracted from the tale Did you ever see such Damned Stuff? p. 103, *ante*.

† In no way similar to Cleland's novel, noticed at p. 60, *ante*.

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*adventures of Cupid,—Wollmar and Jacobina* translated from the German by T. DUTTON,—*Walter Popmarvel* by T. DUTTON,—*Eugenio and Matilda,—The Lawful Parricide,—The Spirit of the Ring, containing secret anecdotes of many illustratious personages of this and the neighbouring Kingdoms* by C. B. I. A.,—*Love-Matches*; *or, the history of Paladel and Patty,—Memoirs of a Sad Dog.* In addition to the above items there are descriptions of marriage rites in all countries, numerous letters on flagellation, accounts of strange clubs, pedestrianism, pugilism male and female, London cries, prostitution, kissing,&c. There are some facetious letters, and a great deal of poetry. The engravings, which are generally of a free and suggestive character, are for the most part borrowed from other publications, and written up to; this is notably the case with *Effects of Strangulation* * (vol. 3, p. 242), and *Men Traps* † (vol. 5, p. 109).

*The Bon Ton Magazine* is said to have been edited by JOHN,‡ better known as JACK MITFORD,§ but this is certainly an error for he must have been a youth, or at any rate serving in the

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* From **Modern Propensities**, see that title, *post.*

† See p. 281, *ante.*

‡ Not to be confounded with the Rev. JOHN MITFORD, also of Mitford Castle.

§ **Crit. Dict. of English Literature,** Allibone, vol. 2, p. 1330.

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Navy during the years of the magazine's existence. His editorial labours, as will be presently seen, were of a later date. He was born at Mitford Castle, near Morpeth, of a high family, and was a man of considerable talent, with classical acquirements; he rose to be a commander in the navy, serving with honour under Hood and Nelson, but brought himself by dissipation to penury, and died at St. Giles's Workhouse, London, in 1831.* WILLIAM HOWITT † speaks of him as "one of the most deplorable instances of misused talents, and one of the most pitiable victims of intemperance and want of prudence."

Size of letter-press $7\frac{1}{8}$ by $4\frac{1}{8}$ inches; counts 4; double columns; rough wood cuts in the text, two of which are by R. CRUIKSHANK; 21 Nos. from August 27, 1831, to January 14, 1832, which was I believe the last; published at first by T. MAJOR, Bell Yard, Strand, afterwards at ELLIOT'S Literary Saloon, 14, Holywell Street.

This worthless publication contains varied matter of a facetious rather than an amatory nature, and would not figure in this compilation were it not for an unfinished obituary of JACK MITFORD, in which it is said that he "was the early

* Historical Register, Sykes; Quizzical Gazette, p. 158.

† Visits to Remarkable Places, vol. 2, p. 394.

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Editor of the *Quizzical Gazette;* he it was who wielded the pen with so much zest as to leave it difficult to meet his compeer."

**The Rambler's Magazine;** or, Annals of Gallantry, Glee, Pleasure, and Bon Ton: A Delicious Banquet of Amorous. Bacchanalian, Whimsical, Humorous, Theatrical, and Literary Entertainment.

Our Motto is, be gay and free!
Make Love and Joy your choicest treasure;
Look on our Book with eyes of glee,
And Ramble over scenes of Pleasure.

Embellished with Superb Engravings. Vol. I. London: Published by J. MITFORD, 19 Little Queen Street, Holborn,

Size of paper $7\frac{1}{2}$ by $4\frac{1}{2}$, of letter-press 6 by $3\frac{1}{8}$ inches; counts 6; title-pages enframed and with three lines each; 2 vols.; pp. 286, 284; date 1827 to 1829; 19 engravings, some coloured, in the two volumes, the enumeration of which is given on the colophon of each vol.; they are for the most part borrowed from other works and written up to; the respective numbers are headed: **New London Rambler's Magazine,** which should in reality be the title of the publication.

Although not in its chronological order I place the *New London Rambler's Magazine* here on account of its publisher, editor and chief contributor, whom I have mentioned in the

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two preceding articles. It follows in the wake of a periodical with a similar title which I shall presently notice, about which the editor writes in his opening number:

> It is now fifty years since the 'Old Rambler' ended its amorous career. Written with great spirit and decency at *first*, it became drunk with prosperity, and at *last* degenerated into that obscenity, and political impiety, which abruptly brought its *ne plus ultra*.—Two attempts have been made to revive it, but after a transient struggle for ephemeral reputation, they faded away like mists of the morning. We propose keeping up all the wit, humour, spirit, gallantry, and intrigue, which distinguished the 'Old Rambler,' avoiding its indecencies, rancour, personalities, and political satire.* * * No freak of the day shall pass unnoticed—no gallantry be smothered, whatever the rank of the parties may be, concerned,—we will not give cause for the severest moralist to censure, or the most sensitive female to blush; &c.

It may be said that the editor has fairly fulfilled his promise as far as obscenity is concerned, objectionable evidence even being struck out from the reports of trials, but every number contains *double entente* plain enough to make the least sensitive female blush. The most important items are: *Saloon Voluptuaries*, and *Bazaar Beauties*, two series of biographies of ladies and courtezans of the time; a memoir and numerous mentions of Madame VESTRIS, then 31 years old, with a portrait of her in *Midas; Private Life and Amours of Lord* BYRON; various amorous anecdotes of notabilities of the day. In the articles headed: *Cuckold's Chronicle*, and *Amatory, & Bon Ton Intelligence* are given condensed reports of the notorious trials for

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crim. con., rape, seduction &c. There are numerous theatrical notices, and a few reviews of books. The most important pieces of fiction are: *Helen of Glenshiels; or, the Miseries of Seduction*, signed JOHN MITFORD;—*The Adventures of a Four-post Bedstead*;*—*Amours of London, and Spirit of Bon Ton*;—*The Confessions of a Methodist; or pictures of sensuality*;—*The Cambridge Larks.*

**The Rambler's Magazine**; or, The Annals of Gallantry, Glee Pleasure, and the Bon Ton; calculated for the entertainment of The Polite World; and to furnish The Man of Pleasure with a most delicious banquet of Amorous, Bacchanalian, Whimsical, Humorous, Theatrical and Polite Entertainment. Vol. 1. For the Year, 1783. London: Printed for the Author, andsold by G. LISTER, No. 46, Old Bailey; Mr. JACKSON, at Oxford; Mr. HODSON, at Cambridge; Mr. FROBISHER, at York; Mr. SLACK, at Newcastle; Messrs. PEARSON and RAWLINSON, at Birmingham; Mr. CRUTWELL, at Bath; and all other Booksellers in Great Britain and Ireland.

8vo.; size of letter-press 7½ by 4 inches; double columns; numerous engravings, generally amorous, but of which some are political, others portraits, enumerated in the *Directions to the Binder*, at the end of each volume except the last.

The matter embraced in this publication is as diverse, and

* See note to p. 149, *ante*.



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as amatory, as that contained in *The Bon Ton Magazine.* As special features the editor proposes:

giving the History of every Lady, whom the attracting charms of Gold can conquer, that resorts to any of the polite Assemblies; as well as the History of every married Lady, who for want of due Attention being paid to her at home by her Charo Sposa *(sic)*, forms some little amorous Alliance with a Party without Doors *pour s'amuser*, and to qualify herself for the Relief very frequently granted by Doctors Commons: we shall illustrate the most striking passages of their Histories with elegant Copper-plates, representing the various Situations in those critical Scenes.

Besides these Memoirs, our Readers will find such pleasant amorous Histories, as we think will be most conducive to their Entertainment, related in an easy, familiar style, without the Restraint of prudish Squeamishness. &c.

The most important items in *The Rambler's Magazine*, those which extend over two or more numbers, or even volumes, are the following: In addition to two long series of papers entitled *The Rambler*, and *The Doctor*, we have a *Lecture on Propagation*, an *Essay on Woman*, in prose, an *Essay on Manhood*, one *On the Generation of Man*,—*The Lover's Physician*,—*Vestina: or, the Rosy Goddess of Health*, a lecture,—*Doctor Graham's Advice to the ladies*, his *New Lecture on Love and Propagation*, a description of his Celestial Bed, with an engraving, and several notices of, and letters to, Dr. GRAHAM. There are a series of descriptions of Marriage Ceremonies in different countries, letters on Flagellation, *A Dialogue on Divorce*, and *Cytherean Discussions*. Besides a series of memoirs

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headed *The Developer*, we find *The Amours of* CECIL, *Lord* BURLEIGH;—*Genuine Memoirs of* PETER ABELARD;—*An Apology for the Life of* GEORGE ANN BELLAMY, with a portrait;—*Life of Mrs.* ALLPROPP;—*Memoirs of the Duchess of* KINGSTON;—*Life of Miss* ANN CATLEY. In nearly every number are given extracts, of greater or lesser length, of trials then before the public; those more fully reported are: Trial of Mr. WILLIAMS, in order to obtain a divorce, before the House of Lords;—Trial of Lord GREY for crim. con. with his sister-in-law Lady HENRIETTA BERKELY;—Trial of Rev. JAMES ALTHAM for adultery, obscenity, &c.;—Trial of ISAAC PRESCOTT for barbarity;—Trial of Lady ANN FOLEY for adultery;—Trial of Mrs. INGLEFIELD for adultery with JOHN WEBB, a black servant;—Trial of Mrs. ELIZABETH LOCKWOOD for adultery;—Trial of the Duchess of GRAFTON for adultery;—Trial of Mr. TENDUCCI for inability to perform conjugal rites;—Trial of CATHERINE KNIGHT for adultery with JOHN NORRIS;—Trial of Mrs. CATHERINE NEWTON for adultery;—Trial of Mrs. ARABIN for adultery;—Trial of DIANA Viscountess BOLINBROKE for adultery with TOPHAM BEAUCLERK. In accordance with the editor's promise, fiction forms an important part of the magazine; in addition to a series of tales under the heading of the *Amorous Novelist*, there are the following more important

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works: *Adventures of a Dancing Master*;—*Adventures of a Gold-Ring*;—*The Gipsy*;—*Adventures of Kitty Pry**;—*Confidence Displaced*;—*The Guardian, or conjugal infidelity*;—*History of Emma J—nson*;—*Eliza Gordon*; *or, the fair run-a-way*;—*Adventures of a North Briton*;—*The History and Adventures of a Bedstead*†;—*Adventures of an Eunuch*;—*Julia*; *or, Miss in her teens*;—*Adventures of a Lap-Dog*;—*The Rash lover*;—*Memoirs of an English Seraglio*;—*Adventures of Lord M——*;—*Adventures of a Rake*‡;—*Adventures of a Sopha*;—*The Ambitious Mother*;—*Adventures of an Oxford Student*;—*Life and Adventures of Madam Flirt*;—*Memoirs of a Woman of Pleasure*‡;—*Adventures of Moses M'Fun*;—*Adventures of a Shilling*;—*Life and Adventures of a Strolling Player*;—*Adventures of a Stage Coach*;—*Adventures of Christopher Curious*;—*Memoirs of Lydia Lovemore*, in letters;—*Lucinda*; *an amorous history*. There are numerous theatrical notices, and some dramatic pieces, among which may be noted: *The Coffee-House Medley, a comedy*. Among the very many miscellaneous pieces I shall indicate only a set of humorous papers called *Shandean Imitations*.

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* Extracts from the work noticed at p. 171, *ante*.

† See p. 150 *ante*.

‡ Not identical with the tale noticed at p. 118, *ante*.

§ In no way similar to the novel of Cleland (p. 60, *ante*), although the heroine's name is also *Fanny Hill*.

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**The Rambler's Magazine**; or, Fashionable Emporium of Polite Literature, The Fine Arts—Politics—Theatrical Excellencies—Wit—Humour—Genius—Taste—Gallantry —and all The Gay Variety of Supreme Bon Ton.

From grave to gay, from lively to severe,
Wit, truth, and humour shall by turns appear.

Vol. 1. London: BENBOW, Printer, Byron's Head, Castle Street, 1822.

Size of paper $7\frac{3}{8}$ by $4\frac{5}{8}$, of letter-press $5\frac{5}{8}$ by $3\frac{1}{8}$ inches; counts 6; 1 vol.; consisting of 12 Nos., from January to December, 1822; pp. VIII and 570; after which, I believe, the publication ceased; 12 engravings, generally suggestive, but some portraits.

In his preface the editor says: "we have not flattered hypocrites and scoundrels that we might share in their dishonest plunder. To unmask these has been our object, and with what effect, let the Vice Society tell. We have expressed that openly, which others did by inuendoes and equivoques; we have made Love our principal theme, because, as MOORE says, 'The world are all thinking about it,' and for this we have incurred the malice of a gang of reverend hypocrites." Indeed a prosecution was instituted against the publisher, extracts from which will be found at p. 350 of the volume before us, headed *Vice Society v. Benbow.*

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Among much poetry, many reviews of books, some memoirs of celebrated men, theatrical notices, &c., we find under the headings: *The Cuckold's Chronicle*, and *Fashionable Gallantry*, accounts of trials for divorce, seduction, rape &c. There is a series of papers entitled; *London Hells Exposed.* There are extracts from *The Golden Ass*, and a work of fiction which runs through the whole volume without being finished: *The Rambler; or the Life, Adventures, Amours, Intrigues, and Eccentricities of Gregory Griffin.*

**The Rambler**; or, Fashionable Companion for April; being a complete Register of Gallantry. *Embellished with a beautiful engraved Frontispiece of* The Venus de Medicis.

Art, Nature, Wit, and Love display
In every page a Rambler's *(sic)* gay."

London: printed and published by T. HOLT, 1, Catherine-Street, Strand; and to be had of all Booksellers.

Size of letter-press 5⅝ by 3 inches; counts 6; an engraving to each number, generally of a classical subject, but one a portrait of Miss M. TREE; 10 Nos., from April, 1824, to January, 1825; when, I believe, the "work was discontinued because of its licentiousness;"* the titles of the several numbers

* MS. note on the copy in the British Museum (press-mark P.S. 21 a 15). The copy, the only one which has passed through my hands, is without title-page, the title given above is copied from the outer, pink wrapper of No. 1.

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read: *The Rambler's Magazine*, whereas the page-headings are identical with the title on outer wrapper, *viz. The Rambler.*

This publication follows strictly in the wake of those with similar titles which preceded it. The editor prefaces it thus: "*The Rambler* once more introduces himself to a discerning Public. * * * His *Spirit* is still unimpaired. The same *feast of Reason* and the *flow of Soul* still exists," &c.

Theatrical notices, scraps of scandal, *résumés* of trials, short poems, anecdotes of actresses, form the bulk of the volume. There is a tale entitled *Maria; or, the Victim of Passion*, and Canto XVII of *Don Juan*, not finished.

**The Original Rambler's Magazine**; or, Annals of Gallantry: an amusing miscellany of Fun, Frolic, Fashion, and Flash. Amatory Tales & Adventures, Memoirs of the most Celebrated Women of Pleasure, Trials for Crim. Con. and Seduction, Bon Ton, Facetiæ, Epigrams, Jeu d'Esprit, &c. Vol. 1. Enriched with elegant Engravings. London: Printed and Published by EDWARD DUNCOMBE, 26, Fleet Market.

Size of paper $7\frac{1}{2}$ by $4\frac{1}{4}$, of letter-press $5\frac{3}{8}$ by 3 inches; counts 6; title-page enframed; of the plates, one to each number, and a frontispiece, some are coloured and of an amatory kind, others are portraits; the pages are headed *Rambler's Magazine;* the

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publication was not, I believe, carried further than the first volume, which appeared during the year 1827; pp. 202 with 6 unnumbered pages of title, address, and index.

The contents of this volume are *ejusdem farinæ*, as miscellaneous, and quite as free as those of previous *Ramblers*, in spite of what the editor writes in presenting his first number to the public: "we do not aim at infusing the poison of 'loves illicit stream' into the ears of youth; or of causing their hearts to beat, at the call of incipient or premature passion. Our object is to beguile a leisure hour with gay and lively strictures of the incidents of the day—to hold the mirror up to the rakes and fashionables who polish the *paves (sic)* of the West End --- and to render our Work, in process of time, the repertory of Bon Ton, Folly, and Fun --- a most important desideratum in these degenerate times." There are no very long pieces, the most important are biographical, and among these may be enumerated: *Loves of Col.* BERKELEY;—*Life, Amours, Intrigues, and professional career of Miss* CHESTER, with a portrait;—*Amours of the Duke of* WELLINGTON;—*Amours of Mrs.* THOMPSON;—*Amour of* NAPOLEON BUONAPARTE *and Mrs.* BILLINGTON;—Life of ELIZA SMITH;—*Memoirs of Miss* SINGLETON, with a portrait of that "beauty of Arlington-Street" in a state of nudity;—*Amorous Memoirs of Lady* GRIGSLEY. There are one or two interesting sketches of London brothels and night houses. Some of the papers appear to be by JACK MITFORD, as they are signed J. M.

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**The Ranger's Magazine**; or, the Man of Fashion's Companion; being the Whim of the Month, and General Assemblage of Love, Gallantry, Wit, Pleasure, Harmony, Mirth, Glee, and Fancy. Containing Monthly list of the Covent-Garden Cyprians; or, the Man of Pleasure's *Vade Mecum*—The Annals of Gallantry—Essence of Trials for Adultery—Crim. Con.—Seduction—*Double Entendres*—Choice Anecdotes—Warm Narratives—Curious Fragments—Animating Histories of *Tête-à-Têtes (sic)*—and Wanton Frollicks—To which is added the Fashionable Chit Chat, and Scandal of the Month, from the Pharaoh Table to the Fan Warehouse. Vol. I. For the Year 1795. London: Sold by J. SUDBURY, No. 16 Tooly-Street, and all Booksellers in Great Britain and Ireland.

Size of letter-press 7⅛ by 4 inches; counts 4; double columns; 1 vol., January to June, 1795; pp. 298; an engraving to each number, some suggestive, others portraits. As the editor observes in his opening number:

The complexion of our new Periodical Publication, is sufficiently indicated by the Title we have given it. * * * *

Like the Editor of the Rambler's Magazine, (which no longer exists) we shall limit ourselves to the Path of Pleasure; but unlike the Rambler, the Ranger has opened a more extensive field, in order to admit a multiplicity of delightful objects which escaped his Predecessor in the Amorous Walk.

It was a general Complaint against the Rambler's Magazine, that it was frequently too moral, and generally too timid; the Ranger acknowledges the propriety of these Complaints, and is determined to pursue a contrary conduct; well knowing that it is his province to amuse and entertain; to



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promote Mirth and Gaiety, and provoke the Broad Laugh from the liberal-minded Reader; he will not, therefore, be afraid of hazarding a *Double Entendre*, or a voluptuous Allusion; or of dwelling upon the particulars of a warm Amorous encounter.

The following are the most important pieces comprised in the volume: Trial of Mr. GORDON, for adultery;—Memoirs of RICHARD BROTHERS, with a long account of his prophecies, and an engraving representing the prophet being taken to prison. The *List of Covent Garden Cyprians*, given in each number, is curious. There is a *History of Boxing*, and much theatrical information under the headings: *Rise and Progress of the English Stage*,—*The Theatrical Censor*, and the *Dramatic Register*. Among the fiction may be signalized: *Original Amorous Correspondence*,—*The Modern Marplot*, and *Memoirs of a Lady of Pleasure*. There is *A Philosophical Dialogue on Procreation* from the French of M. MERCIER; and *Love and Loyalty*, an opera.

**The Crim. Con. Gazette;** or, Diurnal Register of the Freaks and Follies of the Present Day.

Size of letter-press $7\frac{5}{8}$ by $4\frac{1}{8}$ inches; counts 4; double columns; 18 numbers, at 2d. each, from November 20, 1830, to April 30, 1831, when, I believe, the publication ceased without a full title-page or index; occasional illustrations, some wood-cuts in the text; published by E. ELLIOT.

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In spite of its title, which was in the eighth number changed into **The Bon Ton Gazette,** this publication is not exclusively confined to reports of trials; there is, on the contrary, much poetry and some lengthy memoirs, among which may be indicated: those of SALLY MACLEAN, Madame VESTRIS, CLARA FOOTE, Mrs. JORDAN, and *Private Heroics and Amorous Campaigns of the Duke of* WELLINGTON. Although the editor constantly insists upon the morality of the publication with an intrusive fulsomeness, its tone is in no way higher than that of other periodicals already noticed.

**The Exquisite:** a collection of Tales, Histories, and Essays, *Funny, fanciful, and facetious,* Interspersed with Anecdotes, Original and Select. Amorous Adventures, Piquant Jests, and Spicey Sayings, Illustrated with numerous Engravings, published weekly. Volume the First. Printed and Published by H SMITH, 37 Holywell St., Strand.

4to.; size of letter-press 8⅝ by 5⅝ inches; double columns; title-pages enframed, with figures, and headed with the words: *Veluti in Speculum The Exquisite;* 3 vols.; 145 Nos., at 4d each, from 1842 to 1844; numerous illustrations, free and humorous, portraits of actresses &c., lithographs and woodcuts, many in the text; published by WILLIAM DUGDALE.

Although fiction is the staple offered to the readers of *The Exquisite,* the three volumes before us embrace a vast amount

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of semi-erotic literature of a miscellaneous nature. In every number there are several pieces in verse, among which will be found reprinted WILKES's *Essay on Woman*. Unlike its predecessors, *The Exquisite* does not contain reports of amorous trials of the day; one old one, however, that of MERVYN, Lord AUDLEY, Earl of CASTLEHAVEN, is reproduced at length. Under the headings *Stars of the Saloons*,—*Sketches of Courtezans*, and *Seduction Unveiled*, the names, abodes, descriptions, and sketches of the careers of favourite prostitutes are given, somewhat after the manner of *Harris's Lists*. There are further memoirs of Madame VESTRIS, Mrs. DAVENPORT, Mademoiselle DE BRION, Madame GOURDAN, Queen MARIE ANTOINETTE; also *Original Anecdotes and Sketches of* CHARLES II. *and the Duchess of* PORTSMOUTH. The relation of the sexes is considered in essays entitled: *The Bridal Pocket Book*,—*A Safe Conduct through the Territories of Venus*,—*Venus Physique*,—*The New Art of Love*,—*A Physical View of Man & Woman in a state of Marriage*, some of which are translated from the French, as well as several extracts from MONTAIGNE, and a series of papers *On the Present State of Prostitution in Paris*, from DU CHATELET. In furtherance of fecundity we find several lectures by Dr. GRAHAM, and against it: *Seven Years Experience on the Practicability of limiting the Number of a Family by the best known Methods*. There are moreover several letters on Flagellation, a set of papers called *The Eunuch*, and *Arbor*

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*Vitæ*; *or the natural history of the Tree of Life.* A great number of the tales are from the French, with a few from the Italian, translated for the most part, if not entirely, by JAMES CAMPBELL; among these may be signalised: *Tales of the Queen of Navarre,—Tales from the Cent Nouvelles Nouvelles,—Evenings at the Palais Royal,—Ecclesiastical Triumphs, or the campaigne of the Abbé De T. in the field of Venus,—Conjugal Nights,—The Adventures of a French Turk,—Memoirs of an Old Man of Twenty-five,—Delights of the Low Countries,—Tiamy*; *or the History of four Mysterious Children and their Parents,* *—*Philosophy for the Ladies*; *or, the history of*

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* Most of the tales above enumerated are too well known to render an indication of the titles even of their originals necessary. *Tiamy* is however not in such universal circulation, and as it is a curious tale, somewhat of the character of the *Irmice* of DULAURENS, I venture the following note concerning it. I have before me two editions: **Tiamy**, *ou la Cachette de mon Oncle; Histoire de quatre Enfans du Mystère et de leurs Parens. A Paris Chez* PIGOREAU, *Libraire, place Saint-Germain-l'Auxerrois 1800.* 12mo. (counts 6); pp. 156 and 4 unnumbered pages; a finely engraved frontispiece by BINET and BOVINET; also: **Histoire Mystérieuse de Tiamy** *ou la Cachette de mon Oncle. Bruxelles, Imprimerie et Librairie de* MARTYN *Rue de Loxum 4.* Small 8vo.; pp. 96; no date; the outer wrapper bears the following title: **La Femme de la Nature** *ou L'Amour extraordinaire et mystérieux de Tiamy (derrière l'alcove de mon oncle.)* with impress as above. This is the history of a female, stolen from her parents at the age of two years by a rich libertine, "mon oncle," in order to serve his lubricity. He shuts Tiamy (short for "petite amie") up in a room entirely cut off from communication with the outer world, and rears her himself, without any aid whatever. At the age of fourteen he takes

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*Father Girrad and Madame Eradice,** —*Stolen Pleasure,*—*The confessions of the Chevallier D'——,*—*Memoirs and Adventures of a Courtezan,*—and finally the three celebrated novels of ANDREA DE NERCIAT: *The Aphrodites; or, fragments of the history of Pleasure,—Felicia; or, the follies of my life,*—and *Monrose; or, the libertine of fatality.* † Among the original

her virginity, and has children by her, whom he keeps confined in the same room. "Mon oncle" dies suddenly; and this interesting family is discovered by his nephew and heir. The book is fairly well written, and at the commencement is sufficiently interesting; but towards the end it is padded with details altogether devoid of interest, and becomes in consequence tedious. There is yet another edition of *Tiamy*, published by *la Veuve* JARISON, *An XI.*; pp. 140; frontispiece. Consult **Petite Bibliographie**, PIGOREAU, p. 232; and **Jolis Pêchés des Nymphes du Palais Royal.**

* **Thérèse Philosophe.** I give the names as altered by the translator.

† I beg to offer the following note by OCTAVE DELEPIERRE: *Les Aphrodites.* C'est le pendant du livre intitulé *Le Diable au Corps*, et tous deux méritent beaucoup mieux le titre d'*Arétin français* que le recueil qui porte ce nom. C'est un des ouvrages érotiques les plus dévergondés. L'auteur y décrit les mystères et les scènes d'une association, qui, assure-t-on, a réellement existé à la fin du dernier siècle sous la désignation qui forme le titre du livre. C'est une réunion de tableaux variés, mais sans suite, alternativement décrits en dialogues ou en récits. Le style est assez bon.—*Monrose.* C'est une continuation des aventures de *Felicia;* elle raconte ce qui est arrivé à Paris à un de ses neveux du nom de Mondor. La conduite de ce roman est assez bonne, et les aventures amoureuses sont toutes décrites en un style voilé mais vif qui ne blesse toutefois jamais la pudeur par l'expression. On y rappelle à tout moment des scènes de *Felicia*, et l'on y parle d'un ordre des *Aphrodites*. **Pornodidascaliana**, MS.

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fiction I would point out: *Memoirs of the Countess du Barre* * *The Lady's Maid, a tale of passion,—Auto Biography of a Footman,—Memoirs of a Man of Pleasure,* † *—Nights at Lunet; or a budget of amorous tales,—Where shall I go to-night?—The Loves of Sappho,—Wife and no Wife, A tale from Stamboul,—The Child of Nature. Improved by chance,—The History of a Young Lady's Researches into the nature of the Summum Bonum,—The Practical Part of Love exemplified in the personal history of Lucy and Hellen, eminent priestesses of the Temple of Venus,—The Illustrious Lovers; or, secret history of Malcolm and Matilda,—Julia: or, Miss in her Teens,—The London Bawd.*

**The Pearl,** a Monthly Journal of Facetiæ and Voluptuous Reading. Vol. I. Oxford: Printed at the University Press. MDCCCLXXIX.

Size of paper 8½ by 5½, of letter-press 6½ by 3⅝ inches; counts 4; 18 parts, from July, 1879, to December, 1880; 3 vols.; pp. 192 each vol., plus title-page and index; 36 obscene, coloured lithographs, of vile execution; toned paper;

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* *Vide* p. 100, *ante.*

† The same tale as that noticed at p. 121 *ante,* with omission of the *Introduction.*

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printed in London; issue 150 copies; price £25 0s. 0d. the set.

This journal, which the publisher, editor, and part-author announces as "without exception the grandest and best erotic work ever published in the English language," contains in truth a very vast amount of "voluptuous reading." He expresses the hope that when "the modest little 'Pearl' comes under the snouts of the moral and hypocritical swine of the world, they may not trample it under foot, and feel disposed to rend the publisher, but that a few will become subscribers on the quiet." Its contents consists of *Poetry*, *Facetiæ*, and *Tales*. The first two items I shall dismiss with the remark that they are always coarse and bawdy, sometimes humorous, never really witty. The most important *Tales* are: *Lady Pokingham, or they all do it;—Miss Coote's Confession, or the voluptuous experiences of an old maid*, a series of flagellation scenes, the heroine being grand-daughter of "the celebrated Indian General, Sir EYRE COOTE,* almost as well known for his eighteen-penny fiasco with the Bluecoat Boys as for his services to the Hon. E. I. Company;"—*Sub-Umbra, or sport among the she-noodles*, a most insipid story, in which flagellation is again the leading feature;—*La Rose D'Amour, or the adventures of a gentleman in search of pleasure;* †—*My Grand-*

* An account of his adventure is given in **The Blue-Coat Boys**.

† *Vide* p. 161, *ante*. The illustrations to the above reprint are different from those in the former edition.

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*mother's Tale, or May's account of her introduction to the art of love*, in which there are a few fairly good scenes;—*Flunkeyania, or Belgravian Morals*, a chain of low, common-place adventures. The object of the writers of the above tales—for they are certainly not all by one hand—would seem to be to cluster together the greatest amount of filth possible, unrelieved by a sparkle of wit. Scenes follow fast upon each other as cruel and as crapulous as any to be found in *Justine* or *La Philosophie dans le Boudoir*, and, it must be owned, far more pernicious, for the enormities in those works are generally enacted in unfrequented forests, in imaginary *châteaux*, in unknown convents, or in impossible caverns, whereas in the tales before us they are brought close home to us, and occur in Belgravian drawing-rooms, the chambers of our Inns of Court, or in the back parlours of London shop-keepers. Moreover, the language is invariably of the coarsest description. I shall confine myself to a brief analysis of the first-mentioned tale, which is one of the longest, and I think the best of the six. In *Lady Pokingham*, the heroine, Beatice, commences her narrative at school, where the usual onanistic and tribad propensities are indulged in. The story of her young friend, Alice Marchmont's seduction is introduced. With Alice she goes to Town, and resides in a Roman Catholic family. An episode in Lord Beaconsfield's *Lothair* is parodied, the hero's name being used; and the convent flogging scene in *Gamiani* is



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closely imitated. A society, called the Paphian Circle, is described (II. 26), in which ladies and gentlemen meet together, and in cold blood perform all manner of improbable, not to say impossible, feats. Flagellation scenes are of course not omitted, and at vol. II. p. 50, *The Berkeley Horse*,* is introduced and described. In these orgies, when the gentlemen are tired out, the ladies have recourse to the servants and footmen. Lady Beatrice Pokingham is now introduced to the Earl of Crim-Con, "an old man of thirty," whom "one would have guessed to be fifty at least." She accepts him for her husband although: "His youthful vigour had been expended long ago by constant and enervating debauchery, and now instead of being able to enter the lists of love in a genuine manner, he had a perfect plethora of disgusting leches, which he required to be enacted before he could experience sensual excitement." One need not enter more fully into these aberrations, but add only that his lordship quits his wife for his two pages. Beatrice, however, surprises her spouse in the very act, and joins in the orgie, of which Crim-Con dies. After the death of her lord, she seduces his brother and heir, and persuades him to degrade his own wife by sodomising her, while Beatrice watches them from her room. Once more her own mistress, she resolves upon debauching her servants, consisting of a virgin

* Index Librorum Prohibitorum, p. xliv.

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housekeeper, Miss Prude, two pages and two young girls. She begins with the boys, whom she first enjoys herself, and then superintends their defloration of the maidens. The irregularity of her conduct at last undermines Beatrice's health, and she is ordered to Madeira, but does not start until she has seduced her medical man and adviser. She takes with her Miss Prude, whose seduction she effects by means of a youth who accompanies her, disguised a sa female servant. On the passage, she debauches two midshipmen, after having birched them. Her stay at Madeira is but short, and she returns to England with a "galloping consumption," which soon carries her to her grave.

The publication cannot be considered complete without the addition of the four following volumes, which appeared in four consecutive years, and are serial in every respect with *The Pearl*, although issued separately:

Swivia; or, The Briefless Barrister. The Extra Special Number of *The Pearl*, Containing a Variety of Complete Tales, with Five Illustrations, Poetry, Facetiæ, &c Christmas, 1879.

PP. 64; one fancy and one plain line on title-page; the five "photo-water colour illustrations" appear to be taken from French originals, and include a frontispiece with inscription, in the design, *Frank Jones's Dream of the Erotic Showman;* published in London; price £3 3s; blue printed wrapper.

This volume, which is divided into 4 chapters, contains a

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wild farrago of erotic matter, chiefly remarkable for its utter obscenity. Four young men, the Hon. Priapus Bigcock, barrister, Frank Jones, photographic artist, Jack Turdey, and Mr. Spencer, meet at the chambers of the former in the Temple, to celebrate Christmas Eve, and perform an impossible orgie with the two girls who serve up their supper. At intervals they narrate their adventures, and dreams, the most original part of the work, and sing lewd songs. The composition, which is unliterary, is of recent date, as allusion is made to the attempted rape of Miss DICKENSON by Coloned VALENTINE BAKER, and to the Franco-German war.

**The Haunted House** or the Revelations of Theresa Terence. "An o'er true tale." "There are more things in heaven and earth than are dreamt of in our philosophy." Being the Christmas Number of "The Pearl." Beautifully Illustrated with Six Finely Coloured Plates. December 1880. London:—Privately Printed.

PP. 62; six coloured lithographs of vile execution; price £3 3s; red printed wrapper.

Dick Fenn is agreeably surprised one winter's evening by the news of the death of an aunt who has left him a fortune.

His joy finds immediate expression in the seduction of the girl who waits on him in his chambers. Among the property

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eft him by his aunt is "an estate in Sandyshire, the so-called "Haunted House,'" and, the funeral of his deceased relative accomplished, Dick sets out with two friends to take possession, and unravel the mysteries of this haunted house. On the road they have some exceedingly lewd, but equally improbable, adventures with the female attendants of the inns where they stop. From one of the girls they learn some part of the history of a Sir Anthony Harvey, a great flagellator, who had to quit the hotel precipitately for having "got hold of a little girl of twelve or thirteen, and fucked and flogged her so unmercifully that the country was up in arms about it, and he had to cut." Hearing an altercation between the ostler and a gentleman, who it seemed had proposed to the former to allow him to flog his daughter, the friends feel convinced that this gentleman can be no other than Sir Anthony, and they determine to follow him.

After a smart run they saw him descend a deep declivity into a dense wood, and pausing for a moment he jumped off the horse, and putting aside some brushwood, entered a sort of cave in the side of a high bank. At the end of the very long passage he paused at a door, and rapped three times, and it was soon opened by a dwarfed and humpbacked little man, dressed in most fantastic fashion in a costume like that worn by Italian brigands.

The gentleman having passed in, the friends overpower the door keeper, and compel him to conduct them into the cavern.

They heard the sound of laughter issuing from a room directly in front of them, and dashing aside a heavy curtain of velvet that fell across the

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entrance our heroes entered. Sir Anthony, or as he pleased to call himself, Rinaldo, dressed in fantastic costume in the midst of a bevy of fine, beautiful girls, all of them entirely nude. A magnificent banquet was spread. Cups of gold and crystal glistened on the board, and a splendid candelabra spread a soft light over the scene. Down the room were hung beautiful pictures of an amorous character, well calculated to arouse the passions.

This banquet had been prepared to celebrate the defloration of a young lady, whom, with her maid, Sir Anthony had captured and brought into his retreat; hitherto she had resisted all his importunities, but this night he had determined to effect his purpose by force. The friends had learned these particulars, and the name of the young lady, Nelly, from the dwarf, and more than suspecting that the victim was the missing sister of Bob, one of the friends, engaged to Dick Fenn, they make up their minds that her virginity shall not be taken by the "cadaverous looking old bugger," Sir Anthony, but by Dick, for whom it was intended.

As may be supposed, the master of the cavern is by no means pleased at the abrupt entry of the three young men, but perceiving them to be gentlemen, and supposing them bent on amorous exploits, rather than deeds of violence, he invites them to take part in the banquet and night's proceedings, and orders the captives to be brought in.

As soon as Nelly, accompanied by her maid, enters the room, she perceives her brother, and flies to him for protection. Sir Anthony is astounded, but after a little explanation, seeing how matters stand, he deems it prudent to give way.

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"Ah, ah," said Sir Anthony, laughing, "why this is better than all; quite a denouement. I will yield to the affianced husband so far as the first fuck of this sweet young lady is concerned, but one thing I am determined on, the room shall witness their nuptials, and I shall be the presiding priest."

"I," said Bob, "am her guardian, and if my friend Dick is to be the favoured one, I consent. Come, Nelly, when you are at Rome do as Rome does, you are in the abode of love, your modesty must vanish."

Sir Anthony proposes a little preparatory birching, which he is allowed to administer, after which Nelly is deflowered by Dick in the presence of the whole company. An orgie ensues, during which the dwarf brings in Lotty, "the young lady who (*sic*)we found having a fuck with Dick in our opening chapter."

The narrative is interspersed with several pieces in verse; and two minor recitals are introdced: *The Story of Dilkoosha, the Malek's Daughter*, an Eastern tale, and *Theresa's Story*, the scene of which is Paris during the first revolution; neither of which demand fuller notice. The *Revelations of Theresa Terence*, as promised on the title-page, are not given, but like

> Th' adventure of the Bear and Fiddle
> Is sung, but breaks off in the middle.

Theresa is the historian of Sir Anthony, and promises that:

my past experiences, and the new scenes of enjoyment we commence to-night, I will keep a record of, and give to the world some day as a book, and no more delightful book ever can be produced, full of erotic pleasure, brimming over with salacious delight than the *Revelations of Theresa Terence.*

To which the following note is appended:

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The lovely Theresa carried out her idea, the MSS., one *(sic)* of the most extraordinary ever penned, exists, and at a future time will see the light.

*The Haunted House* is a sorry production, and displays no literary skill whatever; an excess of bawdiness is its chief characteristic.

The Pearl, Christmas Annual 1881. *Containing New Year's Day, The Sequel to Swivia, Vanessa, and other Tales, Facetiæ, Songs, &c.* Six Coloured Plates. London: Privately Printed.

PP. 64; price £3 3s.; the six obscene and infamously executed coloured lithographs were not issued until some short time after the letter-press, which appeared in consequence with a title-page worded as above with omission of the words "Six Coloured Plates;" red printed wrapper.

The same characters appear in *New Year's Day* as in *Swivia*, and several bawdy songs are introduced. The first chapter contains the description of an orgie similar to that in the tale to which it is a sequel. In the second chapter we have another dream of Jones, but the subject is in this instance the *Sack of London by the Germans, after the Battle of Dorking*. Up to this point the book appears to be written by the same hand as *Swivia*, and is quite as coarse and filthy, the doings of the Germans being as crapulous as they are cruel. The tale of *Vanessa*, which commences in chapter III., and is continued to

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the end of the volume, is much better written, and is a readable story. The heroine, Phœbe, a modern Fanny Hill, is born in a workhouse, and receives her first intuition into the proclivities of the sexes from the rector, "a nice old gentleman, nearly eighty years of age," to whom she is sent on errands by the matron, and who dresses her up in pretty clothes, and induces her to birch him. "The master of the workhouse was in the habit of inflicting personal chastisement on any of the boy or girl inmates who gave cause for correction, this I had long known and now felt quite a curiosity to see how he managed it, especially with the big girls and boys." Through the usual convenient "glass panes in the door," she is able to satisfy her curiosity, and witnesses one of the often-told scenes, in which the master and matron flog the juvenile offenders and then mutually assuage each other's lubricity. While yet quite a child, Phœbe, whose instincts have been prematurely awakened by what she has gone through, admits her little bed-fellow, Sarah Marsh, into her confidence, and the friends "resolved the very first chance to have a game ourselves with one of the boys." This they attempt in the park of a Squire Benson, where they go with the other children for the annual treat; they are surprised by the Squire himself, who joins in their fun and gives them a shilling each to let him play with them. "Soon after I was twelve years old they put me out to be nursemaid in the family of Farmer Royson," a widower, whose household is presided



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over by a Miss Mabel Wilberforce. Fancying that there was between Royston and Mabel an affection stronger than that which usually exists between master and housekeeper, Phœbe again plays the part of eavesdropper, and on this occasion from a cupboard adjoining Mabel's bedroom. She is eye witness to a scene, by no means badly described, which has so much effect upon her that: "I fairly fainted, and falling down in the closet, aroused them from their delicious after lethargy. Mr. Royston must have run away, but Miss Wilberforce dragged me from the closet, and when I came to a little I found myself lying on her bed, she had assumed her *chemise de nuit*, and was holding a smelling bottle to my nose. You may be sure I was awfully frightened, but she soon reassured me by promise of forgiveness, so that I told her all. I shall never forget that woman, her blood was on fire; she told me I had spoilt her amusement for the rest of the night, and must make up for it by playing with her." No great stretch of imagination is required to find Phœbe, after this, associated with the farmer and housekeeper in their amorous encounters, her admission being however inaugurated by a whipping for her prying conduct. "After this I stayed with them rather over a year, and during that time assisted at many of their little parties of pleasure." Phœbe is now apprenticed to a Madame Coulisse, a fashionable milliner in New Bond Street. The establishment proves to be nothing better than a private brothel, and Madame, after having

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rechristened our heroine, Vanessa, sells her virginity to a nobleman, who is so satisfied with his prize that he pays Madame a round sum, and takes Vanessa into keeping. For some time she lives happily with her protector, who is very fond of her, and treats her most kindly, until she succumbs to the solicitations of one of his lordship's friends, and the guilty pair are surprised in the night while indulging their love during his lordship's absence. The friend escapes unperceived, and her lord joins her in bed. In the midst of an amorous encounter, Vanessa, forgetting herself, murmurs the name of the man who has left her instead of that of her protector. His lordship's suspicions are aroused; he discovers his rival's watch under the pillow, and other unequivocal evidence of his mistress's guilt, and vows vengance; "he hissed rather than spoke, at the same time I felt one arm grasped by his powerful hand, wrenching me away from his body, and a perfect rain of stabs pierced neck, bosom, and arms." Not wishing actually to murder her, the nobleman, his rage somewhat calmed, calls a doctor, who in a fortnight makes her convalescent, and hands her £2000 from her protector, whom she never sees again. In order entirely to recover her health, Vanessa repairs to Italy. On the steamer, going out, she has an adventure with the Captain; and on her return, attracts the attention of an Indian prince, to whom she surrenders herself at the Grand Hotel at Paris, and who lavishes jewels and money on her to the extent

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of £10,000. Back in London, she picks up a handsome officer of the Guards, who takes her into keeping, and on quitting her gives her the furniture and £1000. Here the story ends somewhat abruptly, and although, as I have already said, it is not badly written, it is in parts too sketchy, and might have been improved by a more thorough treatment. The heroine, we are told, "is a very fashionable beauty in Kensington at the present time; * * * now one of the shining lights of the highest circle of the Demi-Monde."

**The Erotic Casket Gift Book for 1882.** Containing Various Facetiæ omitted in the Pearl Christmas Annual for Want of Space. With Coloured Frontispiece. London: Privately Printed.

PP. 20; although some few copies contain 18 pages only; a graduated line on title-page.

This thin volume comprises eight anecdotes, or short tales, all of the most obscene and disgusting character; the first, *La Grotte Rouge*, seems to have been written up to the frontispiece, and is founded on an original idea, albeit as revolting, as it is impossible.

Upon the completion of *The Pearl*, the publisher started two other periodical publications, which, although not yet brought to a conclusion, I will mention here:

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No. 1. Jan., 1851. **The Cremorne**; A Magazine of Wit, Facetiæ, Parody, Graphic Tales of Love, etc. Privately Printed. London, Cheyne Walk. MDCCCLI.

Size of paper $7\frac{1}{2}$ by 5, of letterpress $5\frac{1}{2}$ by $3\frac{3}{8}$ inches; the date is incorrect, the first number appeared in August, 1882; * two infamous, obscene, coloured lithographs to each number; price £1 1s. per number; issue 300 copies.

The editor proposes in his preface to complete the publication in twelve numbers, and he adds: "here, the young and beautiful of both sexes shall find those arts of love which doubly, or a hundred-fold, enhance the charms and freshness of youth, graces of form, or beauties of nature; whilst those who have expended their energies in the field of Venus, will also find the entertainment of a good story, combined with repartee, epigram, rhyme, or bon (*sic*) mots, with sparkling wit in parody, poetry, or jeux d'espirits" *(sic)*.

Of the minor items above enumerated nothing need be said further than that they are remarkable for an abundance of obscenity and a "plentiful lack of wit." The more important pieces are: *The Secret Life of Linda Brent; A Curious History of Slave Life and Slave Wrongs*;—*Lady Hamilton:*

* The above title is transcribed from the outer, buff wrapper of the first number, no general title-page having been issued as yet.

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*or Nelson's Inamorata. The Real Story of her Life;* both pieces are original.

**The Boudoir**; A Magazine of Scandal, Facetiæ, &c.

Size of paper $8\frac{3}{4}$ by $5\frac{1}{2}$, of letter-press $6\frac{1}{4}$ by $3\frac{5}{8}$ inches; * the first number was issued in June, 1883; outer wrappers buff, printed in violet; no illustrations; price 10s. 6d. each number; issue 300 copies; it is proposed to complete the publication in six numbers.

Like its predecessors, *The Boudoir* contains numerous short anecdotes, scraps, and *Eccentricities*, in prose and verse, to which the strictures already made may be with equal justice applied. The tales of greater length are: *The Three Chums: A Tale of London Every Day Life*, written by the editor;— *Adventures and Amours of a Barmaid. A Series of Facts;* †— *Voluptuous Confessions of a French Lady of Fashion.* [*Translated from the French*], by the editor. ‡

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* The above is the half-title of the first number, no general title-page having yet appeared.

† Part 1 is taken from **The Bon Ton Magazine**, see p. 324, *ante*; the continuation, parts 2 and 3, is original matter.

‡ From the **Confession Galante d'une Femme du monde**, noticed at p. 165 of **Index Librorum Prohibitorum**. I may add that the illustrations of the French original are by J. Chauvet, of which the original designs are in the possession of the author.

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KPYΠΤÁΔΙΑ Recueil de Documents pour servir à l'Étude des Traditions Populaires Vol. 1 Heilbronn HENNINGER Frères, Éditeurs 1883 Tous droits reservés

8vo.; size of paper $6\frac{1}{4}$ by 4, of letter-press $4\frac{3}{8}$ by $2\frac{3}{8}$ inches; pp. XII. and 363; title-page printed in red and black, with a square fleuron and three lines; "tiré à 210 exemplaires numérotés"; price 10 Marks.

Students of folklore, a numerous body at present, both in England and on the Continent, will hail with delight the appearance of this well printed and carefully got up little volume, to be followed, let us hope, by many others of the same kind, equally remarkable for talented and faithful rendering, and masterly editing.

This first volume of the series is divided into four parts: *Contes Secrets traduits du Russe*, with *Table* and *Anmerkungen*, pp. 7 to 292;—*Norwegische Märchen und Schwänke*, with *Inhalt* and *Anmerkungen*, pp. 293 to 332;—*Trois Contes Picards*, pp. 333 to 359;—and *Devinettes et Formulettes Bretonnes*, pp. 360 to 363. It seems strange that one language should not have been adopted throughout the volume, but this apparent anomaly is explained in the *Avis du Comité de Direction*. This introduction, as well as the *Préface de l'Auteur*, is so interesting, so ably written, explains so thoroughly the nature and objects of the publication, and is withal so replete with

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remarks pertinent both to the immediate subject, folklore, and to fiction in general, that I venture to reproduce it *in extenso*:

Aux frivoles qui trompés par l'apparence placeraient ce recueil sous l'invocation de Cypris la lascive et de son gentil fils Erôs, dieu d'Amour, nous dirons sans plus tarder que nous avons choisi pour patronne la grave, chaste et austère Athêné, déesse de sagesse et de science.

Notre premier souci en commençant une publication qui, nous l'espérons, comprendra plusieurs volumes est, en effet, d'en bien préciser le but et l'objet, afin que personne ne puisse s'y méprendre.—Nous le devons à nos lecteurs, nous nous le devons à nous-mêmes bien que nous gardions l'anonyme, par crainte des mal intentionnés et des Prud'hommes faux ou sincères.

Tous ceux qui s'occupent de la littérature populaire et traditionelle, on *(sic)* pour employer l'expression excellente, concise et harmonieuse de folklore, maintenant adoptée à peu près généralement, ont eu occasion de rencontrer sur leur chemin, sous toutes les formes qu'elles affectent: contes, chansons, dictons, proverbes etc., des productions qui mériteraient d'être conservées et publiées, non seulement au point de vue littéraire pur, les unes par la verve joyeuse et l'esprit qui y pétillent, d'autres, plus rarement il est vrai par leur style aimable et leur grâce coquette, mais surtout parce qu'elles constituent un document d'étude pour les folkloristes. Mais la crudité, l'immoralité du sujet, la grossièreté des expressions employées ont fait reculer les collecteurs qui la plupart du temps ont laissé retomber dans l'oubli les matériaux qu'ils avaient pu recueillir.

Cependant, grand nombre d'entre elles, grâce surtout aux littérateurs du moyen âge et de la Renaissance, en Italie et en France notamment, moins bégueules ou moins hypocrites que ceux de notre époque, ont passé dans les lais, les fabliaux, les soties, les farces et les contes, plus ou moins déguisées et travesties, plus ou moins dépouillées de leurs expressions grossières et cyniques primitives. Il est vrai que le public, même lettré, les ignore pour la plupart, car elles dorment dans les manuscrits des bibliothèques publiques ou privées, puisque les érudits qui ont composé les recueils les plus renommés de fabliaux

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n'ont pas osé troubler leur poudreux sommeil pour les insérer à côté d'autres pièces. Il y a là une mine curieuse à exploiter, et plus d'un trésor à mettre en lumière. Nous en trouverons peut-être l'occasion quelque jour.—Quelques unes et non des moins obscènes ont eu pourtant la bonne fortune d'être publiées dans des recueils célèbres. Témoin le lai des Quatre Souhaits St. Martin (Recueil Barbazan—Méon, tome IV) dont l'auteur ne craignait pas assurément d'appeler un chat: un chat. Nous possédons ainsi une version littéraire du conte des Souhaits ridicules aussi curieuse que grossière, mais dont la gaîté et l'esprit font pardonner l'absolue obscénité. Heureusement aussi, plus d'un conte à forme obscène a pu, aisément, moyennant quelques légers changements sans importance, prendre l'aspect décent qui lui permettait d'être raconté pour l'amusement des enfants ou de circuler dans la société polie et élégante.—Pour n'en donner qu'un exemple, et puisque nous avons cité les Souhaits ridicules, Perrault n'a eu dans ce récit, qu'a faire pendre au nez de la femme de son villageois l'aune de boudin pour que l'une des très-nombreuses versions de ce conte pût prendre place en un recueil destiné à des mains enfantines.

De même dans les contes de même famille que celui dont L'arbre-Nez de Grimm est le type, ce n'est pas le nez qui dans la version populaire s'allonge, s'allonge pendant plusieurs lieues et dont on peut retrouver le propriétaire en le suivant tout du long par les broussailles et les sentiers.—Dans ce volume, nous donnerons deux versions populaires non châtiées de ce récit, le premier c'est le conte no. 32 de la collection cosaque, et le second un conte recueilli en Picardie.

Lorsque des substitutions aussi simples ont pu avoir lieu, sans nuire au récit, tout a été pour le mieux, à touts les points de vue. Mais il n'en est pas toujours ainsi. Il existe certainement — notre collection en sera la preuve—des versions populaires, curieuses á récueillir à plus d'un titre, dont l'obscénité est telle qu'il n'est pas de plume, quelqu'alerte et exercée qu'elle soit qui puisse les reproduire sans les dénaturer et qui pour ce fait se sont perdues au grand détriment de la science folklorique.—Il est d'autant plus regrettable de laisser dans l'oubli telle version obscène d'un conte, quelle (*sic*)



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constitue souvent la forme primitive, primordiale, qui avec des variantes, des interpolations a donné naissance à d'autres versions plus connues, plus aimables, mais qui au point de vue spécial où se place le folkloriste ont moins d'intérêt. Ainsi, pas n'est besoin d'etre folkloriste pour être certain que des deux formes du trait obscène qui se rencontre dans Rabelais et le conte de Lafontaine "Le Diable de Papefiguière" et dans plusieurs des contes cosaques ci-après, c'est la forme populaire qui a précédé la forme littéraire. A coup sûr, les moujiks grossiers et ignorants, narrateurs des *(sic)* ces contes n'ont jamais connu ni Rabelais, ni Lafontaine; c'est à la tradition populaire qu'ils les ont recueillis. De même aussi a fait Rabelais d'après qui notre fabuliste l'a raconté ensuite littérairement.—L'immoralité d'une œuvre ne réside pas au surplus dans la crudité des mots, la grossièreté des expressions, mais dans le but que se propose l'écrivain. Les romans les plus pervers du 18e. siècle sont souvent écrits en un style châtié où les fleurs du langage y distillent un poison détestable.—A quelque nation ou quelque siècle qu'il appartienne, un écrivain qui aura cherché à allumer de mauvaises passions dans l'esprit de son lecteur, fût-ce dans le style le plus correct et irréprochable, devra être réputé immoral; quant à l'emploi d'expressions obscènes, l'immoralité en est toute contingente; c'est une question qui varie avec l'époque, la mode, les usages et le pays. On n'en saurait citer de meilleur exemple que des récits fort connus de La Bible ou les dissertations fort graves et fort pieuses d'intention des scholastiques sur les sujets eux-mêmes le *(sic)* plus scabreux.

Nous considérons donc faire œuvre utile à la science en publiant un recueil où les productions obscènes, grossières, scatologiques mêmes (*sic*), se rapportant à la littérature populaire et traditionelle seront réunies à titre de documents d'étude. Nous aurons plus d'une fois à faire taire nos scrupules, à surmonter notre répugnance, sans aucun doute. Mais nous pensons que comme le feu, la science purifie tout.—De même que le chimiste pèse, analyse, recompose les matières les moins ragoûtantes, sans s'affecter de leur aspect ou de leur odeur; de même que le médecin décrit dans leurs plus intimes détails, étudie dans leur (*sic*) fonctions les plus mystérieuses les organes de la génération sans

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songer qu'à la science, de même nous toucherons d'une main et d'un esprit chastes aux sujets les plus obscènes ou de l'immoralité la plus choquante. Pourtant, comme ce n'est pas pour rien que le vieux sang gaulois coule dans nos veines et que d'ailleurs "rire est le propre de l'homme," nous ne réprimerons pas à l'occasion le rire large et franc, sans arrière pensée qu'amène sur toute lèvre (*sic*) française la lecture de Pantagruel ou des farces tabariniques ou bien le fin sourire que font éclore les œuvres plus raffinées des aimables conteurs de la Renaissance.

Ces prémisses bien établies, ce qui nous reste à dire au sujet de notre programme en découle facilement.—Et d'abord notre titre de Kruptadia, c'est à dire les sujets secrets, nous l'avons choisi précisément pour son aspect hirsute, barbare et rébarbatif, parce qu'il est intelligible *(sic)* au plus grand nombre et qu'inscrit sur le dos d'un livre, il ne tentera pas la main d'un curieux sur un rayon de bibliothèque.

Notre publication étant destinée exclusivement aux folkloristes et notre dessein étant d'écarter absolument ceux qui dans le fumier d'Ennius n'aiment que le fumier et se moquent des perles, les intelligents et sérieux éditeurs de Kruptadia : M.M. Henninger frères de Heilbronn (Wurtemberg) qui partagent ces idées ont pris tous arrangements nécessaires pour atteindre ce but.

La série qui s'ouvre aujourd'hui par la collection des contes cosaques de la petite Russie, des contes norwégiens et de quelques formulettes bretonnes comprendra des contes et productions folkloriques de toutes les nations. Comme en outre, elle intéressera les folkloristes de race germanique et latine autant au moins que ceux de France et que d'ailleurs l'étude du folklore exige l'intelligence du plus grand nombre possible de langues, nous publierons dans leur texte anglais, allemand, espagnol, italien, les ouvrages de ces langues, réservant le français pour les productions françaises et les traductions d'œuvres écrites en langues accessibles au petit nombre. Les volumes seront tirés à 210 exemplaires numérotés, dont dix pour les éditeurs, auteurs et directeurs de la publication.

Les membres du Comité de direction du présent recueil tiennent à déclarer

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à cette occasion qu'ils travaillent pour la science seule et repoussent toute rémunération sous quelque forme que ce soit. C'est d'ailleurs ce qui permet aux éditeurs de livrer à un prix modique, en regard du faible tirage, des volumes dont il serait si aisé de trouver un tout autre prix, si l'idée de speculation n'était pas écartée.

Les contes cosaques de ce volume sont traduits d'un recueil en dialecte petit-russien tiré à petit nombre. — Nous les avons reproduits tels quels, malgré leur grossièreté inouie de langage et qui pis est de sentiments, grossièreté qui est un témoignage, hélas! trop probant, de leur origine populaire. Ils offrent des traits de mœurs curieux à plus d'un titre et fournissent de nombreux points de comparaison avec des contes fort connus et notamment avec les nouvelles badines italiennes et françaises de la Renaissance, dont ils constituent la version populaire. Les specimens des contes satiriques populaires sont beaucoup moins fréquents que les contes merveilleux ou mythiques. C'est la caractéristique de ce volume. Détail assez piquant: les contes auraient été recueillis par un moine orthodoxe, pour la plus grande gloire de la science d'ailleurs et imprimés par l'imprimerie du couvent afin d'échapper à la censure russe.—Ils contiennent en général d'amères satires contre les popes ; c'est un trait de ressemblance de plus avec nos auteurs de fabliaux et nos conteurs qui se plaisaient à mettre en scène de la façon la moins édifiante, les moines et les nonnes.—Si l'on s'étonnait que des moines orthodoxes imprimassent de telles satires contre les popes, sans invoquer le souvenir de notre joyeux curé de Meudon qui ne se faisait pas faute de mettre les propos les plus salés dans la bouche des moines et moinesses, et en Italie du bénédictin Firenzuola, nous rappellerons qu'un (*sic*) Russie il existe un antagonisme très-vif entre les clergés régulier et séculier, entre les popes et les moines et que de part et d'autre, ils ne se ménagent guère.

Les contes picards qui suivent les contes cosaques sont surtout donnés pour montrer des variantes françaises de ces mêmes contes. Nous en publierons d'autres par la suite.

Et maintenant, nous passons la parole au chercheur curieux qui a receuilli

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ces récits de la bouche des soldats et des moujiks et qui a bien mérité des folkloristes en mettant courageusement les intérêts de la science au dessus des préjugés vulgaires.

L'Édition de nos contes secrets, dans la forme et l'ordre sous lesquels nous les présentons aux amateurs de la nationalité russe, est une apparition à peu près unique en son genre. Il pourra bien se faire que, précisément pour cela, notre édition donne lieu à des reproches et à des exclamations de tout genre, non seulement contre l'éditeur téméraire, mais aussi contre la nation qui a produit de pareils contes, contes où la fantaisie populaire, sans la moindre contrainte d'expressions, a déroulé, dans d'éclatants tableaux, toute la force et toute la richesse de son humour. Mettant de côté tous les reproches qui ne s'adresseraient qu'à nous personnellement, nous devons déclarer que toute exclamation contre l'esprit national serait non-seulement une injustice, mais encore l'indice de cette ignorance complète, qui, le plus souvent, à dire vrai, constitue un des traits les plus indélébiles de la pruderie criailleuse.

Nos contes secrets sont, comme nous l'avons dit, une apparition unique en son genre, parce qu'il n'existe pas, à notre connaissance, une autre édition dans laquelle le vrai langage populaire jaillisse avec une aussi grande abondance, étincelant de tous les côtés brillants et ingénieux de l'homme du peuple.

Les littératures des autres nations offrent beaucoup de contes secrets du même genre, et depuis bien longtemps déjà nous ont précédés dans cette voie. Non peut-être sous forme de contes, mais sous forme de chansons, de dialogues, de nouvelles, de farces, de soties, de moralités, de dictons etc., les autres nations possèdent une énorme quantité de productions, dans lesquelles l'esprit populaire, également sans aucune contrainte d'expressions et de tableaux, signale avec humour, stigmatise par la satire et livre hardiment à la risée différents côtés de la vie. Qui donc a jamais douté que les contes joyeux de Boccace ne soient tirés de la vie populaire, que les innombrables nouvelles et facéties françaises des XVe, XVIe et XVIIe siècles ne proviennent de la même source, que les productions satiriques des Espagnols, les *Spottlieder*

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et les *Schmähschriften* des Allemands, que cette masse de pasquinades, de feuilles volantes diverses dans toutes les langues, apparaissant au sujet de tous les incidents possibles de la vie privée et publique, ne soient des productions du peuple? Dans la littérature russe, il est vrai, jusqu'à ce jour, il existe, toute une catégorie d'expressions populaires qui n'ont pas été imprimées, qui *ne sont pas destinées à l'impression.* Dans les littératures des autres nations, de pareilles barrières n'existent plus depuis longtemps pour le langage du peuple. Sans remonter à l'antiquité classique, est-ce que les *Ragionamenti* de P. Aretino, les *Capitoli* de Franc. Berni, de Giov. della Casa, de Molza, la *Rettorica delle putane,* de Pallavicini, l'*Alcibiade fanciullo a scola* et les productions des autres écrivains italiens; est-ce que le livre de Meursius: *Elegantiæ latini sermonis;* est-ce que toute la série, dans la littérature française, des célèbres *joyeusetez, facéties et folastres imaginations,* le fameux *Recueil de pièces choisies par les soins du Cosmopolite;* est-ce que tout ce déluge de *Flugschriften,* qui, au dire de Schade, "damals wie eine Fluth übers Land fuhren," ne montrent pas clairement qu'on ne regardait point comme nécessaire de couvrir le mot imprimé de la gaze d'une pruderie effarouchée et de la feuille de vigne d'un écrit passé à la censure? Est-il besoin de rappeler encore les productions *macaroniques,* jouissant d'une si haute estime depuis le magnifique Laurent de Médicis jusqu'aux Médicis de notre époque? Est-il besoin de remarquer en finissant, qu'elles ne sont pas réservées aux seuls bibliophiles, ces sections entières dont les sujets sont décrits dans des bibliographies spéciales, telles que la *Bibliotheca scatologica* (*Scatopolis,* 5850), sections connues dans le monde des livres sous les noms de: *Singularités, Curiosa, Erotica, Ouvrages sur l'amour, sur la galanterie,* etc.

Et le reproche de cynisme grossier fait à la nation russe équivaudrait au même reproche fait à toutes les nations, c'est-à-dire se réduirait à zéro. Le contenu érotique des contes secrets russes ne témoigne ni pour ni contre la moralité de la nation russe; il met tout simplement en relief un côté de la vie, qui, plus que tout autre, excite l'humour, la satire et l'ironie. Nos contes sont livrés sous une forme sans art, tels qu'ils sont sortis des lèvres du peuple, et sont écrits avec les mots des conteurs. C'est ce qui constitue leur caractère propre: rien, dans ces contes, n'a été changé, rien n'a été enjolivé, rien n'a été ajouté. Nous ne nous étendrons pas sur cette particularité, que

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dans les différentes zones de la vaste Russie le même conte se présente sous des formes différentes. Ces variantes sont nombreuses, et pour le plus grand nombre, sans aucun doute, elles passent de bouche en bouche, sans avoir été jusqu'à ce jour ni recueillies ni transcrites par les collectionneurs. Celles que nous donnons sont tirées du nombre des plus remarquables ou des plus caractéristiques à un point de vue quelconque.

Nous regardons aussi comme superflu d'expliquer l'ordre dans lequel paraissent nos contes. Nous ferons seulement remarquer à ce propos que ceux dont les acteurs sont des animaux, font voir, on ne peut mieux, toute la sagacité et toute la vigueur d'observation de notre homme du peuple. Loin des villes, travaillant dans le champ, dans la forêt, sur le fleuve, il comprend partout avec profondeur la nature, sa bien-aimée; il observe avec précision et apprend à connaître dans le menu détail la vie qui l'entoure. Les côtés pris sur le vif de cette vie muette, mais éloquente pour lui, se peignent d'eux mêmes dans son imagination, et voilà un conte tout prêt, plein de vie et d'éclatant humour. La section des contes sur ceux que le peuple appelle la *race étalonnière*, et dont nous n'avons donné pour le moment qu'une petite partie, éclaire vivement et les relations de notre moujik avec ses pasteurs spirituels et la véritable manière de comprendre ces derniers.

Curieux sous beaucoup de rapports, nos contes secrets russes sont particulièrement remarquables sous le rapport suivant: Au savant grave, à l'investigateur profond de la nationalité russe, ils fournissent un vaste champ de comparaison, relativement au contenu de quelques uns d'entre eux, avec les récits de contenu presque identique des écrivains étrangers, avec les produits des autres nations. Par quel chemin ont pénétré dans les coins reculés de la Russie les contes de Boccace, les satires et les farces françaises du XVI^e^ siècle? Comment la nouvelle occidentale a-t-elle ressuscité dans le conte russe, quel est le côté commun à l'une et à l'autre, où sont et de quelle part viennent les traces de l'influence, de quelle nature sont les doutes et les conclusions dérivant de l'évidence d'une pareille identité, etc. etc.?

Abandonnant la solution de toutes ces questions et de beaucoup d'autres à nos savants patentés, nous espérons que nos lecteurs trouveront une bonne

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parole pour les travaux des honorables collecteurs de ces contes. Nous, de notre côté, en éditant cette rare collection, dans le but de la soustraire à l'anéantissement, nous resterons en dehors, nous osons la (*sic*) penser, et de la louange et du blâme.

Ainsi, sans prendre hypocritement un extérieur scientifique, notre livre apparaît comme le simple recueil accidentel de ce côté de l'humour du peuple russe, qui jusqu'à ce jour n'avait pas trouvé place sous la presse. Devant les conditions sauvages de la censure russe, et sa fausse appréciation de la moralité et de la morale, notre livre s'est imprimé sans bruit dans une retraite éloignée des agitations du monde, là où n'a pas encore pénétré la main sacrilége (*sic*) de quelque censeur que ce soit. A ce propos, nous ne pouvons nous empêcher d'exprimer un de nos désirs intimes: Que d'autres coins paisibles de notre patrie suivent l'exemple de notre couvent. Que là se développe, à l'abri de toute censure, le noble art de la typographie, que des mains de la confrérie laborieuse sortent et viennent se réunir sous des presses secrètes, tous mots libres, tous récits intimes, à quelque côté de la vie russe qu'ils se rattachent.

Nous ajouterons, en finissant, que nous nous proposons de publier ultérieurement les *Proverbes secrets russes*, et la suite des *Contes secrets russes*. Les matériaux sont entre nos mains; il ne nous reste plus qu'à les mettre en ordre. En les publiant, nous espérons rendre service et à l'étude de l'esprit national russe en général, et, en particulier, à nos confrères, aux amateurs véritables et experts de la verve russe intime, franche, imagée et du brillant humour populaire.

Let us now pass to the tales themselves, which are for the most part humourous, frequently improbable, but have, one and all, a spice of coarse obscenity, which, as has been above remarked, clearly indicates their plebeian origin. The immoral lubricity which emanates from the perverted brain of a man of culture, and has for its object the excitement of the passions,

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is entirely absent, but the rough, gross fun, so dear to the uneducated, where each object is called by its common name, each act or incident told in a plain, unvarnished manner, abounds. They are in truth popular tales, and bring us face to face with the moujik, or peasant, endeavouring to while away the long winter evenings by telling stories after the toils of the day are finished. They reveal to us in an interesting and unequivocal manner the feelings, aspirations, modes of thought, manner of living of the people who tell them, and are possibly one of the most valuable contributions to the study of folklore which has yet appeared. To select one as a specimen rather than another is difficult. They are all characteristic—all good. I leave, then, the choice to the editors themselves, and will endeavour to give the pith of the tale mentioned in the *Avis du Comité de Direction*. The Russian and French versions differ materially, although the fundamental idea may be said to be the same. I prefer the former, which is entitled :

*L'Anneau Enchanté.* Three peasants, brothers, dispute concerning the division of what is left to them, and have recourse to hazard. Fortune favours the two older brothers, who thereupon determine to wed. " C'est bon pour vous, dit le plus jeune frère, vous êtes riches, et les riches trouvent à se marier ; mais que pourrais-je faire, moi ? Je suis pauvre, je n'ai pas une bûche ; pour toute fortune, je n'ai qu'une p . . . sur les genoux ! " This exclamation is overheard by the daughter of a merchant, who determines to secure for her



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spouse this youth who has "une p . . . qui descend jusqu'aux genoux!" After some difficulty she obtains the consent of her parents.

Elle se couche avec son mari pour la nuit de noces et voit qu'il n'a qu'une petite p . . . , plus petite que le doigt. "Oh, gredin! s'écrie-t-elle. Tu te vantais d'avoir la p . . . sur les genoux, qu'en as-tu fait?—Ah, chère femme; tu sais que j'étais un célibataire très-pauvre; quand je me disposai à jouer au mariage, je n'avais ni argent, ni rien pour m'en procurer, et j'ai mis ma p . . . en gage.—Et pour combien l'as-tu mis en gage?—Pour peu de chose, pour cinquante roubles.—C'est bon! demain j'irai trouver ma mère, je lui demanderai l'argent et tu iras sans faute retirer ta p . . .; si tu ne la rachètes pas, ne rentre pas à la maison!" (p. 78).

The disappointed wife explains to her mother in so many words for what purpose she requires the money.

La mère, comprenant ce besoin, tire cinquante roubles de sa bourse et les donne à sa fille. Celle-ci revient à la maison, donne l'argent à son mari et lui dit: "Allons, cours maintenant au plus vite racheter ton ancienne p . . . , afin que les étrangers ne s'en servent pas!" Le jeune homme prend l'argent et s'en va le regard à terre; il marche et réfléchit. Où donner de la tête maintenant? où trouver à ma femme une p . . . pareille? Allons à la bonne aventure. (p. 79.)

He meets an old woman, to whom he explains clearly his difficulty.

La vieille lui répond: "Donne-moi ton argent, et je trouverai un remède à ton chagrin." Il tire de suite les cinquante roubles de sa poche et les lui donne; la vieille lui remet un anneau. "Tiens, lui dit elle, prends cet anneau, mets-le seulement jusqu'à l'ongle." Le jeune homme prend l'anneau, et il ne l'a pas sitôt mis jusqu'à l'ongle, que sa p . . . s'allonge d'une coudée. "Eh bien, quoi? demande la vieille, ta p . . . va-t-elle jusqu'aux genoux?—Oui, bonne femme! elle descend même plus bas que les genoux.—Maintenant, mon petit pigeon, passe l'anneau au doigt tout entier." Il passe l'anneau

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au doigt tout entier : sa p . . . s'allonge de sept verstes. "Eh, bonne femme ! où vais-je la loger. Il m'arrivera malheur avec elle.—Remonte l'anneau à l'ongle, elle n'aura plus qu'une coudée. Te voilà renseigné. Fais attention, ne mets jamais l'anneau que jusqu'à l'ongle." (p. 81).

On his road home our peasant stops to rest and refresh himself by the road side, and falls asleep while playing with his ring. A gentleman and lady pass in their carriage ; the former notices the ring, and bids one of his servants take it from the sleeping moujik, and bring it to him. No sooner does he put it on, than its magic powers display themselves. "Sa p . . . s'allonge, elle renverse le cocher de son siège, atteint une jument droit sous la queue, pousse la jument et fait partir la calèche en avant." The lady, fearing a greater misfortune, bids the servant wake the peasant, who extricates the gentleman from his difficulty on payment of two hundred roubles, regains his ring, and hastens home.

Sa femme est à la fenètre (*sic*) et le voit venir ; elle court à sa rencontre: "L'as-tu rachetée, lui demande-t-elle ?—Je l'ai rachetée.—Montre !—Viens dans la chambre, je ne peux pas te la montrer dehors ! " Ils entrent dans la chambre. La femme ne cesse de répéter : "Montre, montre ! " Il met l'anneau à son ongle, sa p . . . s'allonge d'une coudée; il la tire de son caleçon et dit : " Regarde, femme ! " La femme lui saute au cou : " Mon cher petit mari ! voilà un instrument qui sera mieux chez nous que chez les étrangers. Allons vite dîner, puis nous nous coucherons et l'essaierons ! " Elle met de suite sur la table toutes sortes de mets et de boissons, elle le fait boire et manger. Ils dînent et vont se coucher. Quand, avec cette p . . . il eut enfilé sa femme, celle-ci, pendant trois jours entiers, regarde sous sa jupe : il lui semble toujours que la p . . . lui pousse entre les jambes. Elle se rend en visite chez sa mère ; pendant ce temps, son mari va dans le jardin et se couche sous un pommier. " Eh bien, demande la mère à la fille, avez-vous racheté

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la p . . . ?—Nous l'avons rachetée, petite mère ! " La marchande ne songe plus qu'à une chose : se dérober, en profitant de ce que sa fille est chez elle, courir chez son gendre et essayer sa grande p . . . . Pendant que la fille cause, la belle-mère arrive chez le gendre, et court au jardin : le gendre dort, l'anneau est à l'ongle, la p . . . se dresse à la hauteur d'une coudée. " Je vais monter sur sa p . . ., se dit la belle-mère ; " elle monte, en effet, sur la p . . . et s'y balance. Mais par malheur l'anneau glisse jusqu'au bas du doigt du gendre endormi, et la p . . . enlève la belle-mère à sept verstes de hauteur. La fille s'aperçoit que sa mère est sortie, elle devine pourquoi et se hâte de retourner chez elle : personne dans l'izba ; elle va au jardin, et que voit-elle ? son mari dort, sa p . . . s'élève à une grande hauteur, et tout en haut est la belle-mère, à peine visible, et qui, lorsque le vent souffle, tourne sur la p . . . comme sur un pieu. (p. 84).

A crowd of peasants assemble, each giving his advice as to what is best to be done.

Pendant ce temps, le gendre s'éveille, il voit que son anneau est descendu au bas du doigt, que sa p . . . s'élève vers le ciel à la hauteur de sept verstes et le cloue lui-même solidement sur la terre, de telle sorte qu'il ne pourrait pas se tourner sur l'autre flanc. Il retire tout doucement l'anneau de son doigt, sa p . . . descend à la hauteur d'une coudée, et le gendre voit que sa belle-mère est suspendue au dessus : " Comment te trouves-tu là, petite mère ?—Pardonne, mon petit gendre, je ne le ferai plus ! " (p. 86).

It is to be regretted that the press has not been corrected with greater care, especially in the prefaces, in citing which I have endeavoured to indicate the errors which disfigure the otherwise clearly printed pages.

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**Retrato de la Lozana Andaluza,** en Lengua Española muy clarísima, compuesto en Roma. En cual Retrato *demuestra lo que en Roma pasaba, y contiene muchas más cosas que la Celestina.* Madrid, Imprenta y Estereotipia de M. RIVADENEYRA, calle del Duque de Osuna, 3. 1871.

Size of paper 7 by 4¼, of letter-press 4⅛ by 2⅛ inches; counts 4; pp. xiv. and 347; title-page printed in red and black, with a small fleuron and a plain line; there is also a facsimile of the title-page of the original edition in black only.

This work, which forms the first volume of a *Coleccion de Libros Españoles raros ó curiosos*, produced in limited numbers for a society of Spanish bibliophiles, is reprinted from the original edition of *La loçana Andaluza* first discovered by Sr. D. PASCUAL DE GAYÁNGOS in the Imperial Library at Vienna. Of this unique volume he had made two copies, one of which he deposed in the National Library of Madrid.

It is a remarkable and interesting book, by no means overrated by its editors, who qualify it as: "uno de los más curiosos que se han escrito en lengua castellana." Noteworthy

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is it, not so much for the history of the heroine, as for the vivid picture it affords, doubtless truthful in the main, of Rome and its inmates, drawn evidently from the life by the author. It is divided into LXVI *Mamotretos*, and consists chiefly of dialogues between Lozana and persons of all classes, in which the author frequently joins in a strange and at times somewhat confusing manner.

Lozana de Cordoba, deprived in youth of her parents, goes to Seville to reside with an aunt, who soon introduces her to one Diomedes el Ravegnano, a merchant's son, whose mistress she becomes, and with whom she travels to the Levant, &c. Diomedes, having to return home to Marsella, promises Lozana, who has now children by him, marriage on their arrival; but the father, displeased with the connection, puts his son into prison; "y ella, madona Lozana, fué despojada en camisa, que no salvó sino un anillo en la boca. Y así fué dada á un barquero que la echase en la mar, al cual dió cien ducados el padre de Diomédes, porque ella no pareciese." The boatman, however, is more tender-hearted than the merchant for whose son she had sacrificed herself; he gives her one of his own garments with which to cover herself, and allows her to land at Liorna. Here she sells the ring which she had secreted in her mouth, and travels to Rome. One of Lozana's first acquaintances in the Eternal City is a Napolitana, whose son, Rampin, she begs to be allowed to show her the

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city. She is delighted with its wonders, as well as with her conductor, whom she invites to sleep with her the first night. Here is the conversation which passes between them on retiring to bed:

*Loz.* ¡Ay hijo! ¿y aquí os echastes? pues dormí y cobijaos, que harta ropa hay; ¿qué haceis? mirá que tengo marido.

*Ramp.* Pues no está agora aquí para que nos vea.

*Loz.* Sí, mas sabello há.

*Ramp.* No hará, esté queda un poquito.

*Loz.* ¡Ay qué bonito! ¿y desos sois? por mi vida que me levante.

*Ramp.* No sea desa manera, sino por ver si soy capon me dexéis deciros dos palabras con el dinguilindon.

*Loz.* No haré, la verdad, te quiero decir que estoy vírgen.

*Ramp.* Andá señora, que no teneis vos ojo de estar vírgen; dexáme ahora hacer, que no parecerá que os toco.

*Loz.* ¡Ay! ¡ay! sois muy muchacho y no querria haceros mal.

*Ramp.* No haréis, que ya se me cortó el frenillo.

*Loz.* ¿No os basta besarme y gozar de mí ansí, que quereis tambien copo y condedura? catá que me apretais ¿vos pensais que lo hallaréis? pues hagos saber que ese huron no sabe cazar en esta floresta.

*Ramp.* Abrilde vos la puerta, que él hará su oficio á la macha martillo.

*Loz.* Por una vuelta soy contenta. Mochacho, ¿eres tú? por esto dicen, guárdate del mozo cuando le nace el bozo; si lo supiera, más presto soltaba las riendas á mi querer, pasico, bonico, quedico, no me ahinqueis, andá comigo, por ahí van allá, ay qué priesa os dais, y no mirais que esta otrie en pasatiempo si no vos, catá que no soy de aquellas que se quedan atras, esperá besaros he, ansí, ansí, por ahí, seréis maestro, ¿veis cómo va bien? esto no sabiedes vos, pues no se os olvide, sús, dalde maestro que aquí se verá al correr desta lanza, quien la quiebra, y mirá que por mucho madrugar no amanece más ahína; en el coso te tengo, la garrocha es buena, no quiero

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sino vérosla tirar, buen principio llevais, caminá que la liebra está echada, aquí va la honra.

*Ramp.* Y si la venzo, ¿qué ganaré?

*Loz.* No cureis, que cada cosa tiene su premio, ¿á vos vezo yo, que nacistes vezado? daca la mano y tente á mí, que el almadraque es corto, aprieta y cava, y ahoya, y todo á un tiempo. A las clines corredor, agora, por mi vida, que se va el recuero. ¡Ay amores, que soy vuestra, muerta y viva! quitaos la camisa, que sudais; ¡cuánto tiempo habia que no comia cocho! ventura fué encontrar en hombre tan buen participio, á todo pasto, este tal majadero no me falte, que yo apetito tengo dende que nací, sin ajo y queso que podria prestar á mis vicinas! Dormido se ha, en mi vida vi mano de mortero tan bien hecha, ¡qué gordo que es! y todo parejo, mal año para nabo de Xeres, parece bisoño de frojolon; la habla me quitó, no tenía por do resollar, no es de dexar este tal unicornio. ¿Qué habeis, amores?

*Ramp.* No, nada, sino demandaros de merced que toda esta noche seais mia.

*Loz.* No más, ansí goceis.

*Ramp.* Señora, ¿por qué no? ¿falté algo en la pasada? emendallo hemos, que la noche es luenga.

*Loz.* Disponé como de vuestro, con tanto que me lo tengais secreto. ¡Ay qué miel tan sabrosa! no lo pensé, aguza, aguza, dale si le das que me llaman en casa, aquí, aquí; buena como la primera, que no le falta un pelo, dormí por mi vida, que yo os cobijaré; quite Dios de mis dias y ponga en los tuyos, que cuanto enojo traia me has quitado; si fuera yo gran señora, no me quitára jamas este de mi lado, ¡oh pecadora de mí! ¿y desperteos? no quisiera.

*Ramp.* Andá, que no se pierde nada.

*Loz.* ¡Ay! ¡ay! ¡así va, por mi vida, que tambien caminé yo! allí, allí me hormiguea, que, que, ¿pasaréis por mi puerta? Amor mio, todavía hay tiempo; reposa, alza la cabeza, tomá esta almohada; mirá que sueño tiene, que no puede ser mejor, quiérome yo dormir.

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*Auctor.* Quisiera saber escribir un par de ronquidos á los cuales despertó él, y queriéndola besar, despertó ella, y dixo: ¡Ay señor! ¿es de dia?

*Ramp.* No sé; que agora desperté, que aquel cardo me ha hecho dormir.

*Loz.* ¿Qué haceis?..... y cuatro, á la quinta canta el gallo, no estaré queda, no estaré queda hasta que muera; dormí que ya es de dia, y yo tambien, matá aquel candil que me da en los ojos, echaos y tirá la ropa á vos.

*Auctor.* Allí junto moraba un herrero, el cual se levantó á media noche y no les dexaba dormir, y él se levantó á ver si era de dia, y tornándose á la cama, la despertó, y dixo ella: ¿De dó venis? que no os sentí levantar.

*Ramp.* Fuí allí fuera, que estos vecinos hacen de la noche dia, están las cabrillas sobre este horno, que es la punta de la media noche y no nos dexan dormir.

*Loz.* ¿Y en cueros salisteis? frio venis.

*Ramp.* Vos me escalentaréis.

*Loz.* Sí haré, mas no de esa manera, no más, que estoy harta y me gastaréis la cena.

*Ramp.* Tarde acordaste, que dentro yaz que no rabea; harta me decis que estais, y parece que comenzais agora, cansada creeria yo más presto que no harta.

*Loz.* Pues ¿quién se harta que no dexe un rincon para lo que viniere? por mi vida, que tan bien batís vos el hierro como aquel herrero, á tiempo y fuerte, que es acero; mi vida, ya no más, que basta hasta otria dia, que yo no puedo mantener la tela, y lo demas sería gastar lo bueno; dormí, que almozar quiero en levantándome. (p. 61).

This most interesting night does not end here, but a dialogue, equally entertaining, is continued for some pages: my extract is however sufficiently long. Lozana now establishes herself as a courtezan, with Rampin as her servant and pimp. Nor has she mistaken her vocation.

Esta Lozana es sagaz, y bien mira todo lo que pasan las mujeres en esta



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tierra, que son sujetas á tres cosas, á la pinsion de la casa, y á la gola, y al mal que despues les viene de Nápoles, por tanto se ayudan cuando pueden con ingenio, y por esto quiere ésta ser libre, y no era venida cuando sabía toda Roma y cada cosa por extenso, sacaba dechados de cada mujer y hombre, y queria saber su vivir, y cómo y en qué manera. De modo que agora se va por casas de cortesanas, y tiene tal labia, que sabe quién es el tal que viene allí, y cada uno nombra por su nombre, y no hay señor que no desee echarse con ella por una vez, y ella tiene su casa por sí, y cuanto le dan lo envia á su casa con un mozo que tiene, y siempre se le pega á él y á ella lo mal alzado, de modo que se saben remediar, y ésta hace embaxadas, y mete de su casa muncho almacen, y sábele dar la maña, y siempre es llamada señora Lozana, y á todos responde, y á todos promete y certifica, y hace que tengan esperanza aunque no la haya. Pero tiene esto que quiere ser ella primero referendada, y no perdona su interes á ninguno, y si no queda contenta, luégo los moteja de míseros y bien criados, y todo lo echa en burlas; desta manera saca ella más tributo que el capitan de la Torre Sabela. (p. 121).

As before observed, one of the most valuable features of the book is the picture it affords of Rome, of which sketches, of more or less interest, occur at almost every page; here is a curious and most graphic description of its prostitutes. Lozana is in bed with one of her clients:

*Loz.* Mi señor, ¿dormís?

*Balijero.* Señora, no;. que pienso que estoy en aquel mundo donde no ternemos necesidad de dormir, ni de comer, ni de vestir, sino estar en gloria.

*Loz.* Por vida de vuestra merced, que me diga qué vida tienen en esta tierra las mujeres amancebadas.

*Balij.* Señora, en esta tierra no se habla de amancebadas ni de abarraganadas, aquí son cortesanas ricas y pobres.

*Loz.* ¿Qué quiere decir cortesanas ricas y pobres? ¿putas del partido ó mundanas?

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*Balij.* Todas son putas, esa diferencia no os sabré decir, salvo que hay putas de natura, y putas usadas, de puerta cerrada, y putas de gelosía, y putas de empanada.

*Loz.* Señor, si lo supiera no comiera las empanadas que me enviastes, por no ser de empanada.

*Balij.* No se dice por eso, sino porque tienen encerados á las ventanas, y es de más reputacion; hay otras que ponen tapetes y están más altas, éstas muéstranse todas, y son más festejadas de galanes.

*Loz.* Quizá no hay mujer en Roma que sea estada más festejada que yo, y querria saber el modo y manera que tienen en esta tierra para saber escoger lo mejor, y vivir más honesto que pudiese con lo mio, que no hay tal ave como la que dicen: ave del tuyo, y quien le hace la jaula fuerte, no se le va ni se pierde.

*Balij.* Pues dexáme acabar, que quizá en Roma no podríades encontrar con hombre que mejor sepa el modo de cuantas putas hay, con manta ó sin manta. Mirá, hay putas graciosas más que hermosas, y putas que son putas ántes que mochachas, hay putas apasionadas, putas estregadas, afeitadas, putas esclarecidas, putas reputadas, reprobadas, hay putas mozaraves de Zocodover, putas carcavesas; hay putas de cabo de ronda, putas ursinas, putas güelfas, gibelinas, putas injuinas, putas de rapalo zapaynas, hay putas de simiente, putas de boton griñimon, noturnas, diurnas, putas de cintura y de marca mayor, hay putas orilladas, bigarradas, putas combatidas, vencidas y no acabadas, putas devotas y reprochadas de Oriente á Poniente y Setentrion, putas convertidas, repentidas, putas viejas, lavanderas porfiadas, que siempre han quince años como Elena, putas meridianas, ocidentales, putas maxcaras enmaxcaradas, putas trincadas, putas calladas, putas ántes de su madre y despues de su tia, putas desubientes é descendientes, putas con virgo, putas sin virgo putas el dia del domingo, putas que guardan el sábado hasta que han enxabonado, putas feriales, putas á la candela, putas reformadas, putas xaqueadas, travestidas, formadas, estrionas de Tesalia, putas avispadas, putas terceronas, aseadas, apuradas, gloriosas, putas buenas y putas malas, y malas putas; putas

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enteresales, putas secretas y públicas, putas jubiladas, putas casadas, reputadas, putas beatas, y beatas putas, putas mozas, putas viejas, y viejas putas de trintin y botin, putas alcagüetas, y alcagüetas putas, putas modernas, machuchas, inmortales, y otras que se retraen á buen vivir, en burdeles secretos, y publiques honestos, que tornan de principio á su menester. (p. 102).

*Loz.* Decíme, señor, esas putas, ó cortesanas, ó como las llamais, ¿son todas desta tierra?

*Balï.* Señora, no, hay de todas naciones; hay españolas castellanas, vizcaínas, montañesas, galicianas, asturianas, toledanas, andaluzas, granadinas, portuguesas, navarras, catalanas y valencianas, aragonesas, mallorquinas, sardas, corsas, sicilianas, napolitanas, brucesas, pullesas, calabresas, romanescas, aquilanas, senesas, florentinas, pisanas, luquesas, boloñesas, venecianas, milanesas, lombardas, ferraresas, modonesas, brecianas, mantuanas, raveñanas, pesauranas, urbinesas, paduanas, veronesas, vicentinas, perusinas, novaresas, cremonesas, alexandrinas, vercelesas, bergamascas, trevijanas, piedemontesas, saboyanas, provenzanas, bretonas, gasconas, francesas, borgoñonas, inglesas, flamencas, tudescas, esclavonas y albanesas, candiotas, bohemias, húngaras, polacas, tramontanas y griegas.

*Loz.* Ginovesas os olvidais.

*Balï.* Ésas, señora, sonlo en su tierra, que aquí son esclavas, ó vestidas á la ginovesa por cualque respeto.

*Loz.* ¿Y malaguesas?

*Balï.* Todas son maliñas y de mala digestion.

*Loz.* Dígame, señor, ¿y todas estas cómo viven, y de qué?

*Balï.* Yo os diré, señora, tienen sus modos y maneras, que sacan á cada uno lo dulce y lo amargo, las que son ricas no les falta que expender y que guardar, y las medianas tienen uno á posta que mantiene la tela, y otras que tienen dos, el uno paga, y el otro no escota; y quien tiene tres, el uno paga la casa, y el otro la viste, y el otro hace la despensa, y ella labra, y hay otras que no tienen sino dia é vito, y otras que lo ganan á heñir, y otras que comen y escotan, y otras que les parece que el tiempo pasado fué mejor, hay entre ellas quien tiene seso y quien no lo tiene, y saben

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guardar lo que tienen, y éstas son las que van entre las que son ricas, y otras que guardan tanto, que hacen ricos á munchos, y quien poco tiene hace largo testamento; y por abreviar, cuando vaya al campo final dando su postremería al arte militario, por pelear y tirar á terrero, y otras que á la vejez viven á Ripa, y esto causan tres extremos que toman cuando son novicias, y es que no quieren casa si no es grande é pintada de fuera, y como vienen luégo se mudan los nombres con cognombres altivos y de gran sonido, como son: la Esquivela, la Cesarina, la Imperia, la Delfina, la Flaminia, la Borbona, la Lutreca, la Franquilana, la Pantasilea, la Mayorana, la Tabordana, la Pandolfa, la Dorotea, la Orificia, la Oropesa, la Semidama, y doña Tal, y doña Adriana, y así discurren, mostrando por sus apellidos el precio de su labor; la tercera que por no ser sin reputa, no abre en público á los que tienen por oficio andar á pié.

*Loz.* Señor, aunque el decidor sea necio, el escuchador sea cuerdo, ¿ todas tienen sus amigos de su nacion?

*Balïj.* Señora, al principio y al medio cada una le toma como le viene; al último frances, porque no las dexa hasta la muerte.

*Loz.* ¿ Qué quiere decir que vienen tantas á ser putas en Roma?

*Balïj.* Vienen al sabor y al olor; de Alemania son traidas, y de Francia son venidas, las dueñas de España vienen en romeaje, y de Italia vienen con carruaje.

*Loz.* ¿ Cuáles son las más buenas de bondad?

*Balïj.* ¡ Oh! las españolas son las mejores y las más perfectas.

*Loz.* Ansí lo creo yo, que no hay en el mundo tal mujeriego.

*Balïj.* Cuanto son allá de buenas son acá de mejores.

*Loz.* ¿Habrá diez españolas en toda Roma que sean malas de su cuerpo?

*Balïj.* Señora, catorce mill buenas, que han pagado pontaje en el golfo de Leon.

*Loz.* ¿ A qué vinieron?

*Balïj.* Por hombres para conserva.

*Loz.* ¿ Con quién vinieron?

*Balïj.* Con sus madres y parientas.

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*Loz.* ¿Dónde están?

*Baliÿ.* En Campo Santo. (p. 107).

The author of *La Lozana Andaluza*, as will presently be noted, wrote a work upon the pox, any remark consequently of his concerning that malady possesses a certain interest. Lozana is conversing with Divicia, a sister prostitute, and enquires:

dime, Divicia, ¿dónde comenzó ó fué el principio del mal frances?

*Div.* En Rapolo, una villa de Génova, y es puerto de mar, porque allí mataron los pobres de San Lázaro, y dieron á saco los soldados del rey Carlo Cristianísimo de Francia aquella tierra y las casas de San Lázaro, y uno que vendió un colchon por un ducado, como se lo pusieron en la mano, le salió una buba ansí redonda como el ducado, que por eso son redondas, despues aquél lo pegó á cuantos tocó con aquella mano, y luégo incontinenti se sentian los dolores acerbísimos y lunáticos, que yo me hallé allí y lo vi, que por eso se dice el Señor te guarde de su ira, que es esta plaga que el sexto ángel derramó sobre casi la metad de la tierra.

*Loz.* ¿Y las plagas?

*Div.* En Nápoles comenzaron, porque tambien me hallé allí cuando dicien que habian enfecionado los vinos y las aguas, los que las bebian luégo se aplagaban, porque habian echado la sangre de los perros y de los leprosos en las cisternas y en las cubas, y fueron tan comunes y tan invisibles, que nadie pudo pensar de donde procedian. Muchos murieron, y como allí se declaró y se pegó, la gente que despues vino de España llamábanlo mal de Nápoles, y éste fué su principio, y este año de veinte y cuarto son treinta é seis años que comezó. Ya comienza á aplacarse con el legño de las Indias Occidentales, cuando sean sesenta años que comenzó, al hora cesará. (p. 273).

At length Lozana becomes weary of her manner of living, and together with Rampin, retires to the island of Lipari to end

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her days in peace. She expresses her determination to her companion in the following words:

ya estoy harta de meter barboquexos á putas, y poner xaquimas de mi casa, y pues he visto mi ventura y desgracia, y he tenido modo y manera y conversacion para saber virir, y veo que mi trato y plática ya me dicen que no corren como solian, haré como hace la Paz, que huye á las islas, y como no la buscan, duerme quieta y sin fastidio, pues minguno se lo da, que todos son ocupados á romper ramos del sobrescrito árbor, y cogiendo las hojas será mi fin; estarme he reposada, y veré mundo nuevo, y no esperar qué él me dexe á mí, sino yo á él. Ansí se acabará lo pasado, y estarémos á ver lo presente, como fin de Rampin y de la Lozana. (p. 329).

I may possibly be blamed by some for having been too lavish of extracts, but the passages which I have reproduced do but sparse justice to this most interesting story, which is worthy of perusal from the first to the last page.

The volume under consideration is, as has been already remarked, a reprint. The work was written "en lengua española muy clarísima" by FRANCISCO DELICADO, or DELGADO, in Rome, in 1524, as noted on the colophon of the original edition, and first printed anonymously, in Venice, in 1528. In their *Advertencia* to the volume before us, the editors, the Marques DE LA FUENTA DEL VALLE, and Don JOSÉ SANCHO RAYON, opine that the author of *La Lozana Audaluza* took for his models the *Raggionamenti* and the *Puttana errante*, but the former did not appear until 1534, and the earliest known edition of the *Puttana* is 1538 *. It seems then more probable

* Manuel du Libraire, vol. 1, col. 409, vol. 2, col. 574, vol. 4, col. 985.

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that Aretino copied Delicado, than that the reverse could have been the case. I know no record of Aretino and Delicado having met; they were probably in Rome together, and were certainly in Venice at the same time, and it is very improbable that two such congenial spirits should not have been acquainted with each other. Nothing is known of Delicado more than can be gathered from the works he has left us. A native of Cordoba, and pupil of ANTONIO DE LEBRIXA, he embraced the clerical calling. He travelled to Italy, and lived in Rome from 1523 to 1527, whence he took his departure when the Spanish army evacuated that city. He then fixed his residence at Venice, where he devoted himself to authorship, and acquired great reputation for learning, and for the excellence of his writings; he was, as his editors put it, "buen hablista entre todos los aficionados á la literatura española." In Venice he remained until 1533, after which all record of him appears to be lost, nor is it known when or where he died. Few of his works have come down to us. We have however **El modo de adoperare el legno de India occidentale** *salutifero remedio a ogni piaga et mal incurabile, et si guarisca mal Franceso; &c. Venetiis, 1529*, probably the same work which he mentions himself as **De consolatione infirmorum,** and which he says he wrote "para quitar la melancolía de los que se encontrasen enfermos como él." No copy of the work with the latter title is however known to exist. Delicado also edited the **Amadís de Gaula** and **Primaleon;** both editions are esteemed.

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**La Cortina Corrida,** ó la Educacion de Laura Segunda Edicion. Adornada con 12 láminas primorosamente grabadas Impreso en Lóndres. 1862.

8vo.; size of paper $6\frac{1}{4}$ by $4\frac{3}{8}$, of letter-press $4\frac{3}{4}$ by $2\frac{7}{8}$ inches; a circular fleuron and a line on the title-page; pp. 142; the twelve illustrations, which are very bad, include an allegorical frontispiece; green, printed outer wrapper.

**La Herencia de Familia** continuacion de *La Cortina Corrida* Paisajes verdaderos, inéditos hasta ahora, que salen á luz á ruego de numerosas personas. MDCCCLXXVI Se imprimieron en Moravia por órden del tio SUAVIA

8vo.; size of paper $6\frac{1}{8}$ by $3\frac{7}{8}$, of letter-press $4\frac{7}{8}$ by $2\frac{7}{8}$ inches; two fancy lines on title-page; pp. 199; eight coloured illustrations, including a fancy frontispiece with a motto; the outer, yellow wrapper bears *Impreso en Londres 1876.*

These two volumes, printed in Barcelona, although not identical in size of paper or type, were probably issued by the same publisher, and form a sequel the one to the other. *La Cortina corrida* is a literal translation of **Le Rideau Levé**; while *La Herencia de Familia* is original matter, entirely different in tone and character from the work to which it is



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issued as a sequel. The tale attributed to MIRABEAU is too well known to need any remarks here.

The scene of *La Herencia de Familia* is laid at Madrid. Valsay, the lover of Laura's friend Eugenia (Eugénie to whom *Le Rideau levé* is addressed), has deserted his mistress, leaving her pregnant with a daughter, and has married Laura, by whom he has a son. At the opening of the tale, Laura is living with her husband in luxury as a woman of the world; Eugenia has become abbess of a nunnery; and their children, Eugenio and Enriqueta, are in Madrid unknown to their parents. Eugenio has become a young scamp, has robbed his father of 40,000 duros, and is living a life of debauchery with the money. Enriqueta has been taken away by her nurse, is now a "pajillera," getting her living by prostitution, but having as yet preserved her virginity. The brother and sister are unknown to each other. One night Eugenio meets Enriqueta in the street, and takes her to his apartments. She accords him every favour except the last, expressing her determination to reserve her maidenhead for the man who shall have gained her love. Eugenio keeps her in his lodgings with the determination of deflowering her sooner or later. With this intention he invites three libertine friends with their mistresses to aid him in effecting his purpose. Enriqueta assists at their orgie unmoved, and the reprobates proceed to use force. At this

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moment a servant of her persecutor, accompanied by other men, all masked, rushes into the room, puts out the lights, and removes Enriqueta to another apartment. Later on, however, in another grand festivity, Enriqueta willingly yields herself to Eugenio. This incest is one of the main features of the book. Their relationship is soon after discovered, and they proceed to Rome to obtain absolution from the Pope. Valsay is killed in a duel; and Laura retires to the convent of Eugenia, where she falls a victim to her own excesses, and expires in the following manner. After having copulated thirty-three times successively, she is taken ill and put to bed:

Permanecieron en vela Eugenia y Luisa, pero rendidas por la fatiga de las faenas sensuales y por el sueño, quedó solo al lado de la enferma el sacristan Luis que no permitia Laura se alejarse; y allá sobre las cinco de la mañana dió la doliente señales de vida, abrazando al adolescente con sumo entusiasmo y cogiéndole con sus calenturientas manos la polla, que, por ser la hora que hemos dicho, tenia el sacristan medianamente tiesa, induciéndole con sus señas y acciones á que se la metiese. Tres veces consumaron nuevos sacrificios la adolescente Laura y el jóven Luis, y, al concluir, la boca de Laura cogió anhelante entre sus lábios la robusta pieza del jóven sacristan para soltarla á los pocos instantes, inclinando la cabeza hácia atrás y dando su último suspiro; pero sin hablar palabra y brillando la última ráfaga de gusto en sus lindos ojos. (p. 189).

The convent over which Eugenia presides is, as may be gathered from the above extract, of the most depraved kind, and the description of the libertinism there practised occupies a large part of the volume. Other characters are introduced;

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and the plot of the story turns upon an inheritance, which is so complicated and confused that its explanation would require more space than its interest warrants. Why the author should have trammeled himself by tacking his tale on to *La Cortina Corrida* it is difficult to say. At all events *La Herencia de Familia* is badly constructed, told in miserable language, and is in fact without any literary merit whatever.

**Las Alcahuetas de Madrid** obra clasica en su genero por Don CASTO CASCÓSELA Y PINGALISA *Doctor en Galilea, natural de Jodar.* Madrid.—1872. Imprenta de Príapo, Perro, 43.

Small 8vo.; size of paper $5\frac{1}{8}$ by $3\frac{5}{8}$, of letter-press $3\frac{5}{8}$ by $2\frac{5}{8}$ inches; pp. 174 in all; a fancy line on the title-page; green, printed outer wrapper.

The hero is born in a village in Andalucia, and introduces himself in the first chapter as undergoing his education in the house of a "cura." Having observed the holy man embracing his housekeeper in the kitchen, he determines to emulate his example. He accordingly makes friends with the lady, tells her what he has seen, and, one day during the priest's absence, induces her to admit him into her bed. The master, coming back unexpectedly, surprises them in the act, and turns his precocious pupil out of doors. Our hero makes his way to the house of his parents. His father, having however received an

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account of the affair from the priest, in which our hero is accused of having employed force in carrying out his design, threatens to send him for correction to a monastery. This is by no means to his taste, and to avoid it he elopes in the night, taking with him what money he can lay hands upon. He proceeds towards Madrid, and at an inn, where he stops to rest and refresh himself, meets a young gentleman also journeying to the Spanish capital. The gentleman offers to take our hero into his service; he accepts, and they proceed to Madrid together. They put up at one of the best hotels in the city, and for several days our hero remains quietly in the house attending to his duties. - Being induced by a young man, whose acquaintance he makes, to visit a brothel, he soon becomes intimate with the mistress, one Paca, who takes a great fancy to him. His master having become desperately enamoured of a girl whom he has seen casually, applies to a bawd to procure him possession of her. Paca, being a woman of great experience in her profession, is asked to use her influence, and a plot to dupe the foolish young man is arranged, in which our hero is a willing accomplice. The conspiracy succeeds; the gentleman is made to believe that he has raped a young lady of virtue and good family, although she was nothing better than a strumpet in league with Paca, and fearing the consequences, he precipitately leaves Madrid, after having been mulcted of a considerable sum of money. Our hero now takes up his abode

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with Paca, becomes her "fancy man," and assists her in carrying on her nefarious traffic. After five years of this disgraceful mode of life, he becomes dissatisfied, and resolves to better his condition. He communicates his determination to Paca, who offers to set him up as a barber. All arrangements are made, but our hero, thinking it desirable to leave Madrid altogether, starts suddenly with a friend for Seville. After travelling seven days, he finds himself "con dos incordios en las ingles, y otros dos, uno debajo de cada sobaco," and is unable to proceed further. He puts himself in the hands of a surgeon, and after partial recovery, returns to Madrid, where he gains admission into the house of a priest similarly afflicted, who shares with him his medicine. The priest, however, on hearing the disreputable life which our hero has led, desires him to get out of the house. Here the narrative ends somewhat abruptly. The book is not badly written, and the author, who professes to have had the good of society in view in composing his tale, or memoirs, appears to have taken *Gil Blas* for his model in point of style. A great part of the volume is occupied with accounts of prostitution in Madrid, and with descriptions of the manners and ways of living of the prostitutes there. The author affirms:

que en Madrid estaba calculado el número de las *putas públicas del todo abandonadas*, en ocho mil; las *putas decentes*, en diez mil; y las de *compromisos por caprichos* y *manías*, en cinco mil; que habia *mil y quinientas* alcahuetas de todas gerarquías, y cerca de ochocientos hombres encargados de reclutar á otros para llevarlos á dichas casas, asalariados por este bajo ejercicio. (p. 106).

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Los casados, haciendo traicion de continuo á sus mujeres, estas faltando á la fidelidad á sus maridos, las hijas burlando á sus padres, los hijos estafando sus casas, los empleados prostituyéndose y vendiendo la justicia y los empleos por satisfacer sus voluptuosos deseos, el eclesiástico humillándose á sucumbir á los capirichos de una mujerzuela; todo esto y mucho más veia con mis propios ojos, y decia entre mí mismo: ¿dónde se podrá aprender más que en la casa de una alcahueta? (p. 126).

**Las Noches de Amor.** Traduccion del Arzobispo de Trajanópolis. De la Edicion Francesa. Habana. Imprenta del Parnaso. 1874.

8vo,; size of paper 6 by $4\frac{1}{8}$, of letter-press $4\frac{7}{8}$ by 3 inches; pp. 84; small fleuron and a line on title-page; 8 roughly done lithographs, of which the drawing is better than the execution; printed, coloured outer wrapper; published at Barcelona.

Don Rafael, enamoured of the charms of Mercedes, the daughter of the people with whom he lodges, devises the following plan for possessing himself of her favours: He writes a letter which he gives her professing that it comes from an unknown admirer, and that he is ignorant of its contents. In this letter are offered to Mercedes all possible sensual delights without loss of reputation or virginity, if she will accord to the writer her confidence. She is accused of improper familiarities with one of her school-fellows, and is offered the loan of a book which will delight and instruct her. If she accedes to

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the writer's proposal she is to appear on the balcony at a certain hour with a flower in her hair. Curiosity and the warmth of her temperament get the better of the ardent girl, and she gives the desired signal. At the "paseo," Rafael manages to slip into her hand the promised book, **Cartas de dos Amigas.** The chamber of Rafael adjoins that of Mercedes, and by the light which he perceives through the chinks in the partition he is aware that she spends most of the night in reading the attractive volume. Next day Mercedes asks Rafael who is the writer of the infamous epistle, and desires to return the book, which she professes not to have read. He owns at once that he wrote the letter, and that he is certain she has read the book. He makes ardent profession of his love and admiration, and begs her to leave her door unfastened that night. She does so; and he enters her bed-chamber, but fearing to be overheard by the maid Rosa, who sleeps in her mistress's apartment, he induces her to come into his room. Mercedes proves an apt pupil, and during the several nights which they pass together, she is initiated into all the mysteries of love, short of actual defloration, as promised. At last they are surprised by Rosa, who is however as lewd as her mistress, and promises to keep the secret, begging only to be allowed to witness their embraces. As a reward for Rosa's silence, Rafael pledges himself to assist her, pecuniarily or otherwise, in her proposed marriage with her lover, Juan. Before the event

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takes place Rafael succeeds in relieving Rosa of her maidenhead. Being a married man, Rafael is unable to wed Mercedes, who shortly after obtains a husband, although her affection for Rafael continues unabated. She nevertheless becomes "un modelo de esposas virtuosas y honestas," and "madre de tres adorables criaturas." The book is not badly written, and in spite of its being offered as a translation, bears all the marks of an original work.

**Las Aventuras de un Pollo.** Cuadro de costumbres sociales por El Reverendo Padre CLARET. Olimpo. Imprenta Mitológica. 1874.

8vo.; size of paper $6\frac{1}{8}$ by $4\frac{1}{8}$, of letter-press 5 by 3 inches; pp. 132; a fancy line, a fleuron and two plain lines on title-page; sixteen lithographs, fairly drawn, but roughly executed; pink, printed outer wrapper; published in Barcelona. The name of Archbishop CLARET has been thus appropriated, probably on account of the scandal caused by the publication of his **Llave de Oro.***

Roberto, "el pollo," while yet a student, on a visit to his uncle during the vacation, seduces his cousin Blanca. The holidays over, he returns to his college, and she to her convent; and they do not again see each other until Roberto, on his departure for Madrid to begin his career as a diplomatist, is

* Centuria Librorum Absconditorum, p. 69.



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taken by his uncle to the convent to bid adieu to Blanca. He renews his protestations of love, but his cousin, grown more prudent, positively refuses to listen to him. He proposes marriage, and swears eternal constancy. Roberto now proceeds to Madrid; and the volume is chiefly made up of his many and various amorous adventures in that city. In spite of every temptation his heart remains true to his cousin; and becoming weary of a libertine and roving life, he returns to his uncle's home and weds her. The book is written in easy and fluent language; the plot, simple as it is, is carefully kept in view; and the adventures, which never overstep the bounds of possibility, follow each other naturally. It is one of the most pleasing books of its kind which have come under my notice.

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**La Tripona** ó La Casa de Trato. Comedia en un acto original y en verso.

E. E. L. P. D. C. P. E. C. C. D. L. O. C. D. B.
Y. C. D. S. T. N. D. J. S.
S. H. E. E. C. D. S. E. E. E. M. D. F. D. M. O. S. Y. V.

Bayona: 1850. Imprenta de JODIGUELOS, á cargo de don CIPOTE.

8vo.; size of paper $7\frac{1}{2}$ by $5\frac{1}{4}$, of letter-press $6\frac{1}{8}$ by 2 to $2\frac{3}{4}$ inches; pp. 32; on the title-page a small square fleuron, enclosing the male and female organs.

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The piece, in one act only, plays in a brothel in Cadiz, where several roystering young fellows come to "make a night of it," get drunk, sing bawdy songs, &c. One of the girls, whom circumstances have forced to become a prostitute, and who is in the house against her better feelings and aspirations, is released by a gentleman sent in quest of her by her repentant seducer. The episode is well told. Altogether this little play is written with spirit and humour, and presents a truthful picture of a Spanish brothel. The characters are, for so short a piece, well defined, especially that of the mistress, La Tripona.

**El Nuevo Barberillo de Lavapies,** Papotada en tres Burdeles Original de D. TELOMETO PORELANO, Leche del Maestro Melamanes, estrenada en las mejores puterías de Madrid. Quinta Jodienda Caracondones. Imprenta de CORNELIO LAMIDO.

Size of paper $7\frac{1}{2}$ by $4\frac{1}{2}$, of letter-press $5\frac{7}{8}$ by 2 to 3 inches; counts 4; no signatures; pp. 72; two small grotesque heads on title-page; 6 obscene lithographs including frontispiece; yellow, printed outer wrapper; published, probably in Barcelona, about 1860.

This play is in verse, partly spoken, partly sung, and is indeed a parody in the form of a *zarzuela* of the same name. "La

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escena pasa en 1770, reinado de Cárlos III—El primer acto en los alrededores del Pardo, los dos últimos en Madrid." To give any idea of its plot, if plot there be, would be impossible. The *dramatis personæ—putas, cabrones, polizontes, bujarrones, etc.*— are brought together with no other apparent purpose than to have connection with each other, and to sing bawdy songs. The chief person of the drama is Lamparilla, whose description of himself and of his office may be taken as a specimen of the composition generally :

Yo soy *puto* y *curandero*
Y *alcahuete* y *sacristan*
Y en mi barrio no ha nacido
Otro yo para *mojar*.
Vendo *echizos* á las niñas
Pues sé el *arte* de *Merlin*
Y voy siempre tras los *tontos*
Por supuesto con buen fin.
Digo mil embustes
Canto con primor
Y á las viejas pinto
De cualquier color.
Bebo como cuatro
Jodo como seis
Y me tiro á todas
Con el mismo *pez*.
Esgrimiendo un carajo de tres palmos.
Puñetero fui
Puñetero soy
Nadie pega *micos*

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En donde yo estoy.
Lamparilla soy
Lamparilla fui
Yo soy el *carajo*
Mejor de Madrid.

**La Desvírgada por su gusto** con licencia de su madre juguete carajinal y fornicario en un acto, en verso por El Doctor Coñicida. Inpreso en la venta del Carajo. Año de tantos y tantos.

Small 8vo.; size of paper $6\frac{1}{4}$ by $4\frac{3}{8}$, of letter-press $5\frac{3}{4}$ by $1\frac{5}{8}$ to 3 inches; pp. 31; two lines on title-page; 8 vilely done, obscene lithographs; published at Barcelona, about 1877-8.

There is in this little play some originality, but obscenity is its main feature. The Marqués de Mela-infles is the paramour of the Condesa de Coño-duro, and the curtain rises upon one of their *tête-à-tête*. As they are concluding their love scene, enters the Condesita del Chumino, who narrates to her mother that she has just seen the servants Melchor and Carolina embracing one another, and how her feelings are excited by the scene. The Condesa tells her that the effect will soon subside, offers to give her an immediate remedy, and leads her off. The Marqués left alone begins to calm his overwrought desires by masturbation, but on the arrival of Carolina, satisfies himself in preference with her. They are surprised in the act by the Conde de Trasti-vaya, who at once falls upon the

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Marqués and sodomises him while he is still on Carolina. At this juncture the Condesa returns, and surprised at the scene, enquires :

porqué
mi casa en un lupanar
se ha convertido?

Her ire however soon abates, and being left alone with the Marqués, her wounded feelings are entirely pacified in his arms. The Marqués now makes her the following proposal :

Me quiero sacrificar
á tu gusto solamente,
si eres condescendiente
á lo que voy á esplicar.
Nunca he tenido ilusion
por saber lo que es un virgo,
y á cualquiera se lo endilgo
sin la menor aprension.
Tu niña está en un estado
que ya por joder delira,
y cualquiera se la tira
el dia menos pensado.
Quiero gozar sus primicias,
y el privilegiado sér
que abra puerta á su placer
y la lleve sus delicias.

The Condesa consents, but imposes the condition that :

Sólo mantenerte á dieta
Sin hacerte la puñeta
ni joder en todo el mes.

She is as good as her word, brings her daughter nothing loth, and aids in her defloration by her own lover.

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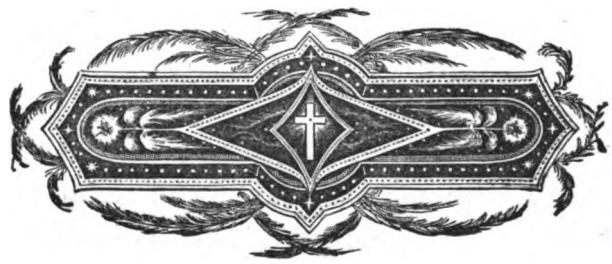
The deed is scarcely accomplished when loud knocking is heard; the Marquis and the Condesita hurriedly arrange their dress; and the Condesa opens the door. Enter el Baron, el Conde and Melamenees (servant to the Marquis). After some explanatory dialogue, in which the Condesa justifies herself that "la chica estaba en sazon," and "Se la ha cedito á un maestro," the piece concludes with the following edifying tableau:

El Marqués jode á la Condesita en la cama; Melameness, á la Condesa en la butaca; el Conde y el Baron sentados uno en frente de otro, con su chisme en la mano, se tocan la pera con mucha gravedad. Momento de silencio, y cae el telon.



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## ADDITIONS.

SINCE the present volume has been passing through the press, another edition has appeared of :

**The Memoirs of a Woman of Pleasure,** or, The Life of Fanny Hill. By JOHN CLELAND. Profusely Illustrated. Bond Street, London: Printed for the Booksellers.

Size of paper 7 by $4\frac{3}{4}$, of letter-press 5 by $3\frac{3}{4}$ inches; counts 4; pp. 159 ex title and bastard-title; three graduated lines on title-page; 5 inferior lithographs, copied from illustrations to former editions, were done expressly for this edition, although in some copies may be found inserted the plates themselves belonging to former issues, especially those by W. Dugdale; published in 1883; issue 500 copies; price £4 4s.; some copies without plates were sold at £2 2s. This volume was reprinted from one of W. Dugdale's editions, and does not contain the suppressed passage cited at p. 60 *ante*.

Through the pages of **The Covent Garden Magazine; or,**

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*Amorous Repository: Calculated solely for the Entertainment of the Polite World,** runs a novel entitled: *Memoirs of a Woman of Pleasure*, which is not strictly identical, I believe, with Cleland's work.

There is a German version entitled Die irrende Venus,† pp. 94, entirely different from that already noticed at p. 82, *ante*, and not so complete.

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* I have never met with a complete set of the journal, or I should have noticed it with other similar publications (p. 322, *ante*). The number which I have seen is that for August, 1773. It contains also a tale entitled: *Memoirs of a Maid of Honour*.

† It forms part of an uncommon volume: Nannette oder die tändelnde Venus. Mit 12 Kupfern. Berlin 1792. 8vo.; size of letter-press 5 by 2½ inches; two lines on title-page; the 12 roughly done engravings are copied from French originals. The volume contains three distinct tales, with full title-pages, and separate pagination: Die tändelnde Venus, pp. 78, Die wachende Venus, pp. 94, and the translation above mentioned. Die tändelnde Venus is a very incomplete translation of the well known novel: Histoire de dom B . . ., *Portier des Chartreux*. In Die wachende Venus, which appears also to be from a French source, Lucille, in bed with her friend Toinette, recounts how her husband, Rapineau, took her maidenhead. She goes on to relate how she and other girls, in a Frauenzimmergesellschaft, seduced a youth named Lorinet, who happened to pay the merry party a visit; and how Lorinet had connection with them all successively. She interlards her narration with numerous reflections upon the peculiarities of the sexes. Then follow several anecdotes, in one of which Lorail attaches a Keutschheitsgürtel to his wife, that instrument of security being minutely described. A general conversation ensues concerning the sexes generally, their relations, distinctive features, &c. The volume concludes with a Schlußrede addressed to brausenden Venusfechter and unersättlichen Buhlschwestern.



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In noticing **Did you ever see such Damned Stuff?** at p. 103 *ante*, I ought to have added that it is a translation of the once popular tale attributed to the abbé de VOISENON: * **Tant Mieux pour elle; *tant pis pour lui***, of which at least three editions have appeared. I have before me only one edition, that of TIGER, without date, containing XVII chapters. The copy noted of *Did you ever see such Damned Stuff?* has XVIII chapters, and the last seven pages, with exception of the first two lines of p. 162, are new matter.

A companion volume to the work mentioned at p. 194 *ante* has appeared since that notice was written, and may be noted here:

**Letters from Laura and Eveline**; giving an account of their Mock-Marriage, Wedding Trip, etc. Published as an Appendix to *The Sins of the Cities*. London: Privately Printed MDCCCLXXXIII.

Serial with the volume to which it forms a sequel; pp. 77; two lines on title-page; "issue limited to fifty copies"; price £6 6s.

* **Centuria Librorum Absconditorum**, p. 276.

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There is a boldness in the idea upon which are based the two letters comprised in this volume, which, in spite of its monstrosity, might, with an abler and more delicate treatment, have lent itself to the creation of an attractive narrative. Conceptions equally impossible and contrary to the laws of nature have been productive of readable stories. * Laura and Eveline are hermaphrodites, capable of enjoyment both active and passive, and they recount the incidents of their weddings, which take place simultaneously. Their husbands are neither astonished nor displeased at finding their brides endowed with the attributes of their own as well as of the softer sex. After these details, as disgusting as they are absurd, follows the description of an orgie, still more filthy and impossible, enacted by numerous ladies and gentlemen, at a London club, in honour of the said nuptials. The work, which is from the pen of its publisher, is mainly remarkable for its gross obscenity both in idea and language, and possesses no literary merit whatever.

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The worthless little volume which I noticed at p. 314 *ante* has been since reprinted at Brussels as follows :

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* As in Éléonore, *ou l'heureuse personne.*

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**The Mysteries of Venus** A Nuptial Interlude and A Preceptor for Ladies and Gentlemen on their Wedding Eve London 1883

8vo.; size of paper 6¾ by 4¼, of letter-press 4¼ by 2½ inches; pp. 60; fancy line on title-page; the outer, yellow wrapper bears impress: *Cownpore (sic)* 1880; catalogued at £1.

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I beg to offer here an analysis of the volume referred to in the first note on p. 325 *ante*:

**Modern Propensities**; or, An Essay on the Art of Strangling, &c. Illustrated with several Anecdotes. With *Memoirs of Susannah Hill*, and a Summary of *Her Trial at the Old-Bailey*, on Friday, September 16, 1791, On the Charge of Hanging FRANCIS KOTZWARRA, At her Lodgings in Vine Street, on September 2. London: Printed for the Author; and sold by J. DAWSON, No. 12, Red-Lion Street, Holborn; at No. 18, New Street, Shoe Lane; and No. 20, Paternoster Row. [Price One Shilling.]

8vo.; size of letter-press 6½ by 3¼ inches; a line on title-page; pp. 46; frontispiece, printed in sepia, and fairly well drawn, representing SUSANNAH HILL putting the cord round

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KOTZWARRA's neck. A rare and curious pamphlet. The *Essay* contains several strange anecdotes; Flagellation, in the sense in which Meibomius understands it, is treated of; and the strictures on Hanging bring to mind a chapter of *Justine*; Dr. GRAHAM and his *Celestial Bed* are mentioned, and 17 lines of "a very warm and eloquent poem" (unpublished), by Dr. KATTERFELTO on that "bliss giving machine," are quoted. Here is the substance of Susannah Hill's Evidence:

That in the afternoon of 2d of September, between one and two o'clock, a man whom she had never seen before, and who was the deceased, came past the house where she lived—That he came into the house, the street door being open, (as usual it was observed by the counsel) and asked her if she would have anything to drink. That she replied, if she chose anything, it should be a little porter. The deceased said he should like some brandy and water; and gave her money to buy both porter and brandy—with two shillings for some ham and beef, which she accordingly bought.

Some time after this, they went into a back room, where several acts of the grossest indecency passed; in particular he pressed her to cut off the means of generation, and expressly wished to have it cut in two. But this she refused. He then said he should like to be hanged for five minutes; and while he gave her money to buy a cord, observed that hanging would raise his passions—that it would produce all he wanted. But as a cord large enough could not be immediately procured, she brought two small ones, and put them round his neck. He then tied himself up to the back parlour door, a place where he hung very low, and bending down his knees. * * * After hanging five minutes, she cut him down; he immediately fell to the ground: she thought he was in a fit, and called to an opposite neighbour for help. * * * The prisoner was dismissed.

This peculiar effect of hanging is not unknown to medical

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men or erotic authors. The Marquis DE SADE, as before mentioned, has worked out a scene similar to that in the book before us. In *Gamiani* we read: "que la pendaison produit son effet ordinaire. Emerveillée de la démonstration nerveuse, la supérieure monte sur un marchepied, et s'accouple dans l'air avec la mort et s'encheville à un cadavre." The following lines give a further illustration:

Pour viol, un jour—certain vieux pandour,
Sans miséricorde,—fut mis à la corde;
L'heureux effronté,—de par son supplice
Goûta le délire,—de la volupté . . .

*Modern Propensities* afforded the editor of *The Bon Ton Magazine* an opportunity not only to reproduce the engraving which adorns it, (in No. 31 for Sept. 1793), but to write up to it the following little history which I reproduce *in extenso*, as it may not be uninteresting to compare it with the evidence already cited:

*Effects of Temporary Strangulation on the Human Body.*

The strangulation of Kotswarra, however whimsically fatal, has not entirely discouraged the practice of animal suspension. It unfortunately appeared, from the *private* examination of the fair object who assisted that eccentric paramour in the operation, that for some moments before his final exit, he actually did evince *certain signs* of ability, which clearly demonstrated the good effects of his expedient—she was, indeed, rather gross and direct in *her* description, but, speaking with technical delicacy, *we* will say, that during those concluding *paroxisms*, *spasms*, and *corporeal fidgettisms*, which attend total dissolution, she observed a kind of *central tumour* and *pulsation*, which promised fairly an actual reciprocity of *contact*.

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This observation having been communicated to the amorous subject of our present Plate,* who is a wealthy citizen of Bristol, and who, though in want of *auxiliary assistance* in the *private affairs* of Venus, is yet a character of great public respectability—this, we say, having been told him, he resolved upon adopting the antidote, but with more caution. Accordingly, about the beginning of last month he came to the metropolis for that special purpose, and immediately applied to a fair Cyprian in Charlotte-street, telling her fairly his infirmity, and the method he had resolved upon to remedy the evil, so as to possess her lovely person with all the fullness of enjoyment. To enforce her compliance, the never-failing argument of gold was profusely urged, and being himself already prepared with a stimulative ligament, the process was immediately commenced.

Mounting a little stool, he fixed the noose about his yielding windpipe, and throwing the opposite end over a cross-beam, (for the ceremony was performed in an attic story) fastened it, with the assistance of his delicate and consenting companion, in such a manner as to give it perfect security; the little stool was then gently removed, and our hero hung in such a manner as just to let his impassioned toes touch the floor. In about half a minute, he began to shrug his amorous shoulders, and in about half a minute more, his legs, congenial to the approaching consummation, began to shake and shiver with extraordinary commotion. The fair one, according to her instructions, now examined the parts particularly in question; but, alas! instead of those warm vivifying effects which were expected, like the fat Knight in his last moments, all was cold as a stone!

Alarmed at this unexpected and deleterious symptom, our heroine, with more dexterity and coolness than her Vine-street prototype, cut the instrument of suspension, and gently holding her fair bosom against the prominent

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*The very one representing the adventure of KOTSWARRA, be it remembered. In it there is neither beam nor stool; and the cord is attached to the handle of the door, as described by Susannah Hill.

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abdomen of our meretricious adventurer, let him down easily, and just time enough to save his life; not, however, without the assistance of the society for the recovery of drowned persons!

I have already noticed, under the headings of the books they were drawn to illustrate (pp. 83, 98, 102, *ante*), nine mezzotints, to which the following may not inapropriately be added. The first ten seem to have been done at the same time as those already noted, and are probably by the same artists, *viz.* GEORGE MORLAND and JOHN RAPHAEL SMITH:

1. *Tom Jones and Molly Seagrim in the Grove.* Size 13 by $9\frac{7}{8}$ inches. Molly is on her back on the grass under a tree, and Tom lying upon her; Thwackum and Square are looking on in astonishment, and in the distance; Sophia Weston, assisted by the Squire, is crossing a stile.

2. *Tom Jones, Molly Seagrim, and Square.* Size 13 by $9\frac{7}{8}$ inches. Tom and Molly are on the bed together, in the act; Square, in his shirt, and holding his limp member in his left hand, surprises them. There is a dog in the foreground.

3. *Tom Jones & Mrs. Waters at the Inn at Upton after the Battle—Tom Jones, Book IX, Chap. V.* Size $13\frac{3}{4}$ by $9\frac{7}{8}$ inches. Mrs. Waters reclines in an arm chair, her clothes up to her waist, while Jones, in top boots, but with his breeches down, stands between her legs and enjoys her.

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4. *Lady Bellaston & Tom Jones after their return from the Masquerade, Tom Jones book 13 Chap^t. 7.* Size 13¼ by 10½ inches. Jones is on his back on the bed, while Lady Bellaston, her posteriors entirely exposed, lies upon him.

5. *La Fleur taking leave of his Sweethearts.* Size 13 by 10 inches. La Fleur is lying on one girl on the bed, and is operating with vigour; a second girl, seated on a chair, with her clothes up, watches them, and consoles herself with her right hand, while with her left she supports her head. Yorick is peeping in at the window.

6. *Rousseau & Madam de Warens, Rousseau's Confessions.* Size 13 by 9⅞ inches. Rousseau sits on a chair, his breeches down, while Mme. de Warens, her clothes above her rump, stands across him. They are in the act. An oval mirror on the wall at back reflects the lady's face.

7. *St. Preux and Eloisa. I feel—I feel you are a thousand times more dear to me than ever—O my charming Mistress! my Wife! my Sister! my friend! By what name shall I express what I feel Eloisa Vol. 1 Page 185.* Size 13½ by 10½ inches. St. Preux is lying upon Eloisa on a bed, and operating vigorously; both are naked to the waist.

8. *Mock Husband.* 13¼ by 10 inches. Two girls, with their clothes drawn up above their waists, are on a couch, the one with a dildo fastened round her is acting the man's part, a third girl fully dressed and standing behind the sofa, is



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applying the birch to the posteriors of the girl who is uppermost. Signed J. R. SMITH Fecit.

9. *The Nobleman's Wife and the Taylor Crazy Tale.* Size 13¼ by 9½ inches. A very fat man is strenuously exerting himself, apparently in vain, to have connexion with a woman who lies on her back on the bed; he has his breeches about his heels, and her clothes are well up above her middle. The lady seems to favour to the utmost the fruitless exertions of her stout admirer.

10. *The Female Contest; or, my Cunt's larger than thine!* Size 14 by 10¾ inches. Five young women, in various postures, are exposing their persons, while a sixth woman is examining them; she has her breasts bare, and stands behind a long, narrow table covered with a white cloth which runs across the picture.

The following ten mezzotints, unsigned and without titles, appear to be the work of J. R. SMITH:

1. Size 6½ by 4¾ inches. Interior. On a couch, the foot of which rests on the ground, a nude youth and maiden are copulating in a natural manner. The design is filled in with drapery and classical details.

2. Size 8¾ by 6⅝ inches. Interior. A vigorous young man is sitting on the edge of a bed with a plump girl astride across his lap; he is entirely naked, while the upper part of her person is draped; her left leg reposes on the ground, while her right

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foot is on the bed. The drapery of the bed and accessories are classical, although a chamber-pot occupies the right corner of the picture.

3. Size 6 by $4\frac{1}{2}$ inches. Interior. A girl, her legs and backside entirely exposed, kneels on a couch; her head rests on an enormous dildo which she holds in her right hand upon the pillow. A winged Cupid with his left hand inserts a stick or candle into the girl's person, while with the fore finger of the right hand he tickles the adjacent hole.

4. Size $7\frac{1}{2}$ by 6 inches. A nude female, her hair streaming down her back, sits on a bed; with her right hand she supports her head; her attitude and expression denote great grief. The bed is surrounded with drapery; the treatment is classical.

5. Size $5\frac{7}{8}$ by $4\frac{1}{2}$ inches. Interior. A monk, whose legs and backside are bare, is having connection with a pretty young girl whom he has forced back upon a couch or bed; her left breast, person and legs are entirely exposed.

6. Size $7\frac{1}{2}$ by $6\frac{1}{4}$ inches. Dutch Interior. A man with high hat, smoking a long pipe, which he holds in his right hand, is groping, with his left hand, under the petticoats of a woman, sitting on a chair close by, apparently asleep; her knees are bare.

7. Size $6\frac{1}{4}$ by $4\frac{3}{4}$ inches. Interior. A naked woman, seated on a chair with a canopy, holds her left breast in her right hand, while with her left hand she points to a man, fully dressed, who, seated on a chair close by, is masturbating himself with his left hand underneath the woman's left leg which is extended

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across his knees; with his right hand he touches her private parts. A window, to left of the design, affords a view into a garden with cyprus trees.

8. Size 8¾ by 6½ inches. Interior. A young man, whose head is bare, but who is otherwise dressed and booted, is tickling with a bow, which he holds in his right hand, the private parts of a girl who sits on his left leg, with her right leg across his right leg; with his left hand he holds the girl's petticoats up above her waist; on her left bare thigh is a piece of music; she wears a high head-dress. There is a table with a bottle and a wine-glass, and a violoncello. To the right of the picture a little girl holds her petticoats above her middle, and pisses into the man's hat.

9. Size 8¾ by 6 inches. In a park, under a tree, a girl, with a high head dress, as in previous picture, is asleep; her clothes are raised above her middle, and her legs are wide apart, the left being stretched out, while the right is drawn close up to her buttock, her private parts are thus entirely exposed. She has a patch on her right cheek, and wears shoes with large bows.

10. Size 9½ by 7¾ inches. Interior. A man, seated on a chair, is undressing himself; a cat is playing with his member, which dangles from between his bare legs. A bed to the left, and a window to the right of the picture; a sword and a wig hang on the wall.

The two following mezzotints, of a later date, and very inferior in drawing and execution to those already noticed, and

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certainly not by the same artists, appear to form a pair; they have no titles:

1. Size 12 by 10¼ inches. A sitting room. A young girl is leaning out of a window, her elbows resting on the sill, and her clothes turned up, leaving her backside entirely bare, while a young man in tightly fitting pantaloons and Hessian boots, with his flap open, is having connection with her from behind. A curtain falls on the girl's back, and on the wall, to the right, hangs a picture representing Leda and the Swan. The young man is said to be GEORGE IV, when Prince of Wales.

2. Size 12 by 10¼ inches. A bed room. A young man, in his shirt only, is seated on a chair, while a young girl, entirely naked, kneels across his legs on the same chair; they are having connection and passing their tongues into each other's mouths. The engraving is poor and liney, and the faces are badly drawn. The background is filled up by a bed and a door, before which latter stands a table with a decanter and two wine-glasses.

The eight mezzotints which now follow are well drawn, and carefully executed. From the costume and head dresses they appear to belong to the best period of the art, although I do not believe them to be by the artists already mentioned.

1. Size 6 by 4½ inches. Interior. A man and woman are having connection on the edge of a bed or couch; the man stands on the floor, the woman reclines on the couch, with her legs extended above his back; they are kissing. The legs of the

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woman and person of the man are exposed. A boy kneels on one knee and watches the operation; he holds his hat in his left hand, whilst his right hand is raised in sign of astonishment.

2. Size 6 by $4\frac{1}{2}$ inches. In a park, under a tree a young man and a girl are copulating on the grass; she holds a large book under her posteriors, and her legs are extended about the man's back. Her breasts and buttocks as well as the man's private parts are bare.

3. Size 6 by $4\frac{1}{2}$ inches. Interior. A young man is enjoying a girl in the wheelbarrow fashion, *i.e.*, she has her hands on the floor, while he supports her legs, one on each side of him; the girl's posteriors and the man's member are exposed. To the right of the picture is a sofa with a hat on it.

4. Size $5\frac{7}{8}$ by $4\frac{3}{8}$ inches. Interior. An old man seated on a couch is caressing a girl, who leans backwards against him. He supports her with his left hand, whilst his right is on her breast. The girl has her hand on her own private parts, which are exposed, as well as her person above her navel.

5. Size $7\frac{1}{8}$ by $5\frac{1}{4}$ inches. Interior. A man, whose erect member protrudes from his breeches, handles the private parts of a woman whom he is forcing back on a bed. She has her clothes above her middle and her right hand on the man's head. The design is in an ova lcompartment and is filled in with drapery.

6. Size $7\frac{1}{8}$ by $5\frac{3}{8}$ inches. In a wood, a naked couple are copulating in the following manner: the youth lies on the ground on his back, while the maiden, who holds on to the branch of a

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tree with both hands, sits upon his person. The design is enclosed in an oval compartment.

7. Size 5½ by 4 inches. Interior. On a couch without legs, a couple are copulating, the man above, the woman underneath; the man's posteriors and the woman's person are exposed. Much energy is displayed, but both drawing and engraving are bad.

8. Size 4¼ by 3 inches. Interior. A naked girl reclines on a bed, while a man, fully dressed, points with his left hand to her well developed posteriors, and holds up his right hand in admiration. The back ground is filled in with drapery.

I have before me a set of fourteen obscene mezzotints to illustrate **The Life and Opinions of Tristram Shandy**; they consist of a portrait, 4⅝ by 3½ inches, and thirteen designs, 5⅜ to ½ by 3⅜ to ½ inches; they were evidently done for a special edition, as volume and page are indicated on two of them. The portrait, subscribed *Tristram Shandy*, is the head of a clergyman whose nose and upper lip represent a phallus. The mottos on the designs are as follows: *Such a silly question*, I have the same subject engraved.—*par le moyen d'une petite Canulle—Right end of a Woman.—a Limb is soon broke in such Encounters.*—Vol. IV. p. 11. *I will touch it*—Vol. IV. p. 75. *The Intricacies of Diego and Julia.—Whiskers.—Take hold of my Whiskers.* I have this design also reversed—*Widow Wadman.—Yes, Yes,-I see,—the duce (sic) take that*

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*slit.—I seiz'd her hand—Tom's had more gristle in it.* and the same reversed.

In a former volume * I noticed one part only of a publication: **Curiositeiten van Allerlei Aard,** which, then in course of issue, has now been brought to a somewhat abrupt close. It appeared during the years 1875-1878, and is complete in forty-four numbers. In spite of the announcement that No. 45-46 was " in bewerking," the part never appeared. It may be of utility to place on record the contents of these 44 parts: *1. Canards.—2. Zonderlinge Advertentiën.—3. Curieuse Documenten.—4. Anecdoten.—5. Drukfouten.—6-7. Koopjesgevers.—8-9. Geheimzinnige Personen.—10. Flaters in en over Boeken.—11. Zonderlinge Testamenten.—12-13. Het Toneel.—14. Van den Kansel.—15. Geestige Gezegden.—16. Voorbeelden van Verstrooidheid.—17. Vreemde Eigenschappen van Menchen.—18-19. Letterkundige Kunststukjes. — Poezie. — 20. In de Gerechtzaal.—21. Hoge Ouderdom.—22-23. In de Schouwburgzaal.—24-25. Curieuse Gebruiken.—26. Letterkundige Kunststukjes.—Proza.—27. Grote Gevolgen van kleine Oorzaken.—28. Letterkundige Bedriegerijen.—29-30. Zonderlinge Straf-bepalingen.—31. Op de Planken.—32-33. Rare Snaken.—34. Een paar Staatsstukken.—35-36. Dwergen.—37. Grafschriften.—38-39. Haar en Baard.—40. Op de Planken.—41-42. Hofnaaren.—43-44. Oud Nieuws.*

* Index Librorum Prohibitorum, p. 173.

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My former notice * of the work on phallic worship by R. P. Knight may be supplemented by the three following recent publications;

**The Worship of Priapus.** An Account of the **Fête of St. Cosmo and Damiano** Celebrated at Isernia in 1780. In a Letter to Sir JOSEPH BANKS, Bart. *President of the Royal Society*, By Sir WILLIAM HAMILTON, *Minister at the Court of Naples*. To which is added *Some Account of the Phallic Worship*, principally derived from **A Discourse on the Worship of Priapus**, by RICHARD PAYNE KNIGHT. Edited by HARGRAVE JENNINGS, *Author of "The Rosicrucians," etc., etc.* London GEORGE REDWAY 12, York Street, Covent Garden. MDCCCLXXXIII.

4to.; size of paper 8½ by 6⅛, of letter-press 4⅞ by 3⅛ inches; pp. xi and 37; the first four words of the title are underlined; a frontispiece and a tail-piece reproduced from engravings in the original volume of R. P. Knight; issue 100 copies; price one guinea. The *Letter* of Sir W. Hamilton is reprinted in extenso, the remainder of the volume is condensed from the work of R. P. Knight.

In connection with the above must be mentioned the following

* Index Librorum Prohibitorum, pp. 3, 9.



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set of designs reproduced by an enthusiastic gentleman at Bath as extra illustrations to *The Worship of Priapus*, though the only way in which they can be said to illustrate that book is that the originals from which they are copied are incidentally mentioned in a foot note. They form a distinct publication:

**Situations Gratieuses Humains** dessignies *(sic)* d'apres JULIO ROMANO a *(sic)* Paris Chez ROUVAULLON et Comp. 1295.

Size of paper 9⅛ by 7 inches; title-page, bastard-title and outer wrapper printed in red; the former reads "**Tableau de l'Amour.**" *Number of 12 Copies printed*, the latter **Erotica**; one page of letter-press, and five leaves, four designs each, of photographic reproductions from the well known engravings attributed to GIULIO ROMANO and MARO ANTONIO; price £1 11s. 6d. The letter-press, as remarkable for its literary style as for the information it affords, is sufficiently curious to lure me to its reproduction *in extenso*:

"Honi Soit Qui Mal-y-Pense." Ses (*sic*) Postures, inventées par Cyrene, Philonis, Asianasse, Elephantis, and Aretin' 'N. Venette,' 'Tableau de l'Amour,' 1689.—These positions, supposed to be surpassingly effective in the extortion of the most exquisite pleasure out of the exercise of the 'Act,' were caused to be painted by some of the finest artists of the Rome of the Cæsars, in life size, and wholly in the nude upon the sumptuous walls of his Imperial Banquetting (*sic*) Hall, in the famous 'Golden Palace' of the Emperor Nero. By some unknown accident these famous designs—the triumph of ancient art—came down to posterity, and were reproduced (ages after), through designs in miniature by Giulio Romano, for the purpose of realizing models for the display of perfect artistic human proportion and beauty."

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The third publication is a reprint of **Le Culte de Priape,** of which the title is changed in the impress only, which becomes: *Bruxelles Chez* J.-J. GAY, *Libraire-Éditeur 1883;* a fleuron of children dancing, and a small line on title-page; size of paper $9\frac{1}{4}$ by $7\frac{3}{8}$, of letter-press $6\frac{3}{8}$ by $4\frac{1}{8}$ inches; counts 8; pp. XVIII and 200; "illustré de 40 planches renfermant 138 dessins"; issue 500 copies; printing good; buff, printed outer wrappers; price 20 francs. In his advertisement of this reprint the publisher remarks: "Notre nouvelle édition est identiquement pareille à celle de 1866, sinon que les figures lithographiées dans la première, sont gravées dans celle-ci." Their execution is not of the first order.

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**Aline et Valcour** ou le Roman Philosophique Écrit à la Bastille, un an avant la Révolution de France. Tome Premier Bruxelles J.-J. GAY, Libraire-Éditeur 1883;

8vo.; size of paper $7\frac{5}{8}$ by $4\frac{1}{2}$, of letter-press $4\frac{7}{8}$ by $2\frac{3}{4}$ inches; 4 vols.; pp. vol. 1, XIII and 272 with 3 unnumbered pages, vol. 2, 361, vol. 3, 437, vol. 4, 309, ex titles and bastard-titles; title-pages printed in red and black with square fleurons in red enclosing the initial letters J J G; "papier vergé anglais"; "16 figures gravées," reproduced from those of the original edition; type and printing good; yellow outer wrappers printed in red; price 40 francs. A reprint, plus an instructive preface

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by the editor, of the work which I have already noticed at some length.* At the time of its appearance an esteemed critic wrote for this "assez belle réimpression" a review of three columns, in which he justly stigmatises the romance of the Marquis DE SADE as "un de ces ouvrages pernicieux dont rien ne pouvait faire désirer la réimpression." In his article † M. Drujon cites some of my observations, which he finds "fort justes," and supplies an interesting account of the difficulties under which the work was originally produced. His remarks may be found acceptable here; in quoting them I add, in brackets, dates in correction of his, which appear to be given in error:

Dès 1792, de Sade chargea Girouard de l'impression du roman d' *Aline et Valcour* (GIROUARD, 1793). Compromis dans une conspiration royaliste, cet imprimeur fut arrêté ainsi que l'auteur. Girouard fut condamné à mort; quant à de Sade, il échappa au même sort, grâce à des protestations, conçues en termes ignobles, de son dévouement à la cause révolutionnaire. Après l'execution de Girouard, le roman de de Sade continua d'être imprimé secrètement jusqu'au jour de son complet achèvement; ce fut alors qu'il parut avec le nom de la *veuve* Girouard, en 1793 (1795).—La Révolution était, en ce moment, dans toute sa violence; la tête du roi venait de tomber sur l'échafaud; nul n'était sûr ni de sa fortune ni de sa vie et, dans ces circonstances, le roman d' *Aline et Valcour* trouva peu d'acheteurs.—Des exemplaires parurent en 1695 (1795), avec de nouveaux titres; la même année, le libraire MARADAN acquit les exemplaires non vendus, remplaça également les titres primatifs et changea aussi un frontispice. C'est ainsi qu'on pourrait croire qu'il existe quatre éditions de cette production, qui, en réalité, n'en a eu qu'une seule.

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* Index Librorum Prohibitorum, p. 30.

† Le Libre, Sept. 1883, bibliographie moderne, p. 589.

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**Le Roman de Mon Alcove** Confessions Galantes d'une Femme du Monde Pour Servir A l'Histoire de nos Mœurs

8vo.; size of paper 6½ by 4, of letter-press 4⅝ by 2⅝ inches; pp. 79 ex titles; vignette of a satyr's head on the title-page; "tiré à 100 exemplaires;" paper bad; price 7 francs. This is a reprint, made at Brussels, in 1881, of the clever tale issued originally as: **Confession Galante**, *&c.*, and already noticed.* The illustrations, the chief attraction of the first editions, are wanting in this reprint.

Another reprint, identical with the above in form, quality of paper, place and date, issued in fact by the same publisher, is **Un Été à La Campagne** †, the title-page of which is illustrated, worded, and dated as in the original edition, noticed elsewhere ‡, with the addition of the following heading:

* **Index Librorum Prohibitorum**, p. 165; and note to p. 358 *ante*.

† This innocent title was adopted in 1879 by Mme. EMMA D'ERWIN for a little volume for children which she had published by Messrs. HACHETTE & Co. In selecting a book for girls care is consequently necessary as to which *Été à la Campagne* one puts into their hands.

‡ **Index Librorum Prohibitorum**, p. 236. Consult also **August Poulet-Malassis** *Bibliographie*, p. 24.

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*Pour servir à l'Histoire de nos Mœurs;* pp. 127 in all; price 10 francs.

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In 1880 there appeared at Brussels a reprint of **L'École des Biches***, with impress *Erzeroum, chez* QUIZMICH-AGA, *libraire-éditeur;* 8vo.; pp. IV and 220; "papier vergé"; price 15 francs. In a notice of this edition, which appeared at the time of its publication†, we are told that it was "due à l'obligeance d'un des bibliophiles les plus distingués de Paris, le prince A. G." I have already named the actual author of the work, at whose dictation it was written, for the most part in the apartments of Mr. F. HANKEY, and by the fair hand of one of the ladies who figure in the voluptuous scenes described. Hankey and another gentleman still alive offered suggestions; but M. BAROCHE, although his collaboration has been affirmed‡, had nothing whatever to do with the work. The ladies were well known actresses, whose names it would be easy to give, were the disclosure not premature.

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* Index Librorum Prohibitorum, p. 194.

† Le Livre, bibliographie moderne, vol. I, p. 312.

‡ Cat. des Ouvrages &c. Supprimés, F. Drujon, p. 134.

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To the numerous editions, genuine and spurious, already noticed of the **Essay on Woman***, may be added a very carefully done reprint by GEORGE REDWAY, of London; the title-page, printed in black only, and the contents are identical with the edition which heads my notice; 4to.; size of paper 10¼ by 7¾, of letter-press 5¼ by 3¾ inches; pp. 23; title printed in red on outer paper wrapper; 50 copies only issued; for subscribers only; on the verso of the last page is a short bibliographical notice, extracted, for the most part, from my remarks, and dated "Chelsea, September, Mdccclxxxiii"; hand made paper; clear type.

As a supplement to the **History of the Sect of Maháráj†** should be read the following volume printed and published in India, and containing "a full report of the Maharaj Libel case, together with a copious account of the origin, trial and conclusion of the Bhattia Conspiracy, which arose out of the pleas put in by the defendants. The argument in the demurrer first filed by the Defendants is also given in full:"

* **Index Librorum Prohibitorum**, pp. 198, 430; **Centuria Librorum Absconditorum**, p. xiv.[5]

† **Index Librorum Prohibitorum**, p. 268.

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**Report of the Maharaj Libel Case, and of the Bhattia Conspiracy Case,** connected with it. JADUNATHJEE BRIZRATTANJEE Maharaj, vs. KARSANDÁSS MOOLJEE, Editor and Proprietor, and NÁNÁBHÁI RASTAMJI RÁNINÁ, Printer, "Satya Prakash." Second Edition. Bombay: Printed by N. R. RÁNINÁ at the Union Press. 1882. *Price Rs. 3.*

Size of paper 9½ by 6⅝, of letter-press 8⅛ by 5 inches; counts 4; pp. IV and 260; one fancy, and five plain lines on title-page. To the lengthy extracts of the evidence given in this "most extraordinary" trial, which I have offered elsewhere, I shall add but a few words from the preface of the present volume:

If it be said that the Maharajas exercise absolute control over the minds and bodies of their votaries, it would be a statement that falls short of the truth. Adultery with them is not only enjoined but an absolute necessity without which no man can expect happiness in this world or bliss in the next. A course of bestial licentiousness is their beatitude of heaven. * * *

The trial of the libel case occupied full twenty-four days. In this respect it is quite unprecedented in the annals of judicial administration in India. The ordinary reader cannot but rise from the perusal of the report with a spontaneous conviction that it has afforded him a more accurate glimpse into the interior of a section of native society, than that which could be had from works professedly treating of native manners and customs. The report cannot fail to be of material value and importance to professional men embodying as it does the arguments of the able counsel on either side.

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When I reproduced the flagellation print: *Lady Termagant Flaybum*,* I strangely omitted to mention that it was the work of JAMES GILLRAY. It may not be uninteresting to note here a companion engraving by the same artist: Size 18 by 14½ inches. Interior. A lady in a high head-dress, with her bosom exposed, is seated on a long sofa, which extends across the picture, and is birching a lad stretched across her lap with his breeches down. A pretty girl, in a round hat, stands behind the sofa, and with her left hand holds the boy's left leg. To the right of the picture, in the foreground, a little girl is rubbing her naked bottom with her right hand, and wiping her eyes with her left. Three pictures hang on the back wall. The design, which is very spirited, is in outline only.

I have endeavoured in former volumes† to supply a complete bibliography of that erratic writer, EDWARD SELLON. His "first literary effort" I had not seen when I simply mentioned it. It is now before me, and although not erotic, is scarce and little known, and of sufficient interest to warrant my noticing it at greater length:

* **Centuria Librorum Absconditorum**, p. 456.

† **Index Librorum Prohibitorum**, pp. 73, 314, 326, 369, 379, 396, 536; and **Centuria Librorum Absconditorum**, p. xiii.



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**Herbert Breakspear,** A Legend of the Mahratta War. By EDWARD SELLON.

"J'ai dit le bien et le mal avec le *(sic)* même franchise."

ROUSSEAU.

London: WHITTAKER and Co., Ave Maria Lane. And sold by A. WALLIS and R. FOLTHROP, Brighton. 1848.

Size of paper $7\frac{7}{8}$ by $4\frac{3}{4}$, of letter-press $5\frac{7}{8}$ by $3\frac{1}{4}$ inches; counts 6; pp. 143, with 8 unnumbered pages of titles, dedication and preface; four lines on title-page; printed at Brighton, from whence it is dated; cloth cover with title in gilt on the side.

"For the delineation of native character, manners, and costume, I have relied almost solely on my own observations, during a residence in India of nearly six years," observes the author in his dedication, and it must be confessed that *Herbert Breakspear*, although perhaps a somewhat jejune performance, possesses, apart from the interest of the narrative itself, sufficient *couleur locale* to entitle it to a certain consideration. It contains the adventures, for the most in India, of the two cousins—Herbert Breakspear, brave, honest, open-hearted, a perfect gentleman, and Everhard, a heartless, disloyal scamp, whose aim it is to supplant the confiding Herbert in the affection, of both his father and his bride. Everhard is betrayed by a native girl, whom he had abandoned, into the hands of a Mahratta Chief, into whose court he had penetrated as a spy, and is executed.

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Herbert, on the other hand, although wounded in an engagement with the enemy, is saved through the greatful generosity of a Mahratta, whose life he had on a previous occasion preserved. He returns home to wed the girl of his love, and solace the declining years of a doting father.

Edward Sellon wrote also a tale entitled: **Adventures of a Gentleman,** which, although announced by W. Dugdale in one of his catalogues, was never published. The MS. is probably destroyed, but I have before me four water colour drawings done by Sellon to illustrate the book. They are of the same character as those noted at p. 141, *ante*. Let me add another one, *ejusdem farinæ*, to illustrate **The Amorous Quaker.*** This drawing was no doubt intended for a new edition of the book, but was never reproduced.

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**Les Livres Secrets des Confesseurs** dévoilés aux pères de famille Cette Édition scrupuleusement conforme aux Textes Originaux des Traités de Luxure en usage dans les Séminaires est faite par les soins de M. Léo Taxil, Paris En Vente, chez M. Leo (*sic*) Taxil, 35, Rue des Écoles et chez les Principaux Libraires de France 1883

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* Index Librorum Prohibitorum, pp. 45, 433.

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Size of paper $9\frac{1}{8}$ by $6\frac{3}{8}$, of letter-press $7\frac{3}{8}$ by $4\frac{3}{4}$ inches; counts 16; pp. 637 with one unnumbered page of *Table;* on title-page a frame of four plain lines and a short line. The following comic wood-cuts are introduced, representing: *Le Pape* LÉON *n° 13; Mgr* BOUVIER, *évêque du Mans*; *Le R. P.* BECKX, *général des jésuites; Son Eminence* ANTONELLI, *le Cardinal-Pacha; Mgr* HIPPOLYTE GUIBERT, *archevêque de Paris; Mgr* MERMILLOD, *évêque de Genève; Mgr* DUQUESNAY, *archevêque de Cambrai; Mgr* FAVA, *évêque de Grenoble*; *Mgr* DE CABRIÈRES, *évêque de Montpellier; Mgr* DE DREUX-BRÈZÉ, *évêque de Moulins; Le R. P.* MONSABRÉ, *moine prédicateur; Mgr* LAVIGERIE, *archevêque d'Alger*; *Mgr* MÉGLIA, *nonce du pape*; *Mgr* RICHARD, *coadjuteur de l'archevêque de Paris*; *Le Père* HYACINTHE, *prédicateur*; *Mgr* PLACE, *archevêque de Rennes*; *Mgr* DONNET, *archevêque de Bordeaux*; *Mgr* FREPPEL, *évêque d'Angers*; *Mgr* CAVEROT, *archevêque de Lyon*; *Mgr* BESSON, *évêque de Nimes*; they have been used before, and do not raise the character of the publication.

In this volume, a veritable hand-book of modern Romish casuistry, are brought together twelve distinct works, several of which I have analysed in another place.* In his preface LÉO TAXIL (M. GABRIEL JOGAND-PAGÈS) † affirms that the object of his publication is to call the attention of the government to:

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* Centuria Librorum Absconditorum.

† L'Affaire Léo Taxil-Pie ix. L'Illustration, No. for January 27, 1883, gives *Maurice* in error.

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Ces livres qui servent à faire les cours de luxure et que l'on met entre les mains de jeunes gens de dix-huit à vingt-trois ans, on les cache avec mille précautions ; l'imprimeur diocésain n'en délivre un exemplaire au séminariste que contre une autorisation particulière, écrite et signée par son évêque.

Ils ne veulent pas, les misérables, que les pères de famille puissent se douter des infamies qui forment la base de l'éducation des jeunes prêtres. Si le public connaissait ces turpitudes, quel père laisserait ses enfants aller au confessionnal ? quel mari y laisserait aller sa femme ?

The works contained in the volume are :

1. *Les Diaconales Manuel des Confesseurs par Mgr* J.-B. Bouvier, pp. 7 to 119.

2. *Abrégé d'Embryologie Sacrée,* pp. 119 to 131.

3. *Compendium Abrégé Alphabétique contenant la Solution des Principaux Cas de Conscience suivant la Doctrine des Conciles et la Décision des Papes,* pp. 133 to 204.

4. *La Clé d'Or par Mgr* Claret, pp. 205 to 229.

5. *Examen de Certains Péchés par Le R. P.* E. Bauny, pp. 231 to 249.

6. *Traité de Chasteté par Le R. D.* René Louvel, pp. 251 to 280.

7. *Règlement Intérieur des Séminaires,* pp. 281 to 296.

8. *Mœchialogie par Le Père* Debreyne, pp. 297 to 502.

9. *Examen des Deux Questions Suivantes comme complément nécessaire de l'essai sur la théologie morale dans ses rapports avec la physiologie et la médecine, et de la mœchialogie.*

*1° Le médecin doit-il faire l'opération césarienne sur une femme enceinte qui meurt avant d'accoucher ?*

*2° Le prêtre, dans la même circonstance, et à défaut de médecin, doit-il ou peut-il*

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*faire pratiquer la même opération ; ou la pratiquer lui-même s'il ne trouve absolument personne qui puisse ou qui veuille s'y prêter ?*

*Par Le Père* E. DEBREYNE, pp. 503 to 526.

10. *Pratique du Confesseur par* A.-M. DE LIGUORI, pp. 527 to 577.

11. *Du Sacrement du Mariage par* A.-M. DE LIGUORI, pp. 579 to 633.

12. *Examen de Conscience par l'Abbé* LENFANT, pp. 635 to 637.

The above compilation may be supplemented by the two following publications of a similar nature :

LÉO TAXIL **La Confession et Les Confesseurs** Appendice : *Pieuses exhortations*, par Monseigneur CLARET ; *Mœchialogie*, par le R. P. DEBREYNE ; *Compendium ;* et les *Diaconales*, par Monseigneur BOUVIER. Paris Cet ouvrage est édité spécialement par l'auteur Dépôt A Son Domicile : 35, Rue des Écoles Tous droits réservés.

12mo. ; pp. 212 and 4 unnumbered pages ; first issued in 1882 ; price frcs. 1.50 ; printed, yellow outer wrapper. The original matter of M. GABRIEL JOGAND-PAGÈS occupies the first 54 pages only.

**Le Livre qu'il ne faut pas Faire Lire** Paris Libraire Populaire 35, rue des Écoles, 35.

12mo. ; pp. 140 and 2 unnumbered pages ; price frcs 1.50 ; first published in 1881 ; yellow, printed outer wrapper.

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Cet ouvrage est le recueil authentique de la Pornographie Religieuse. Il contient in extenso, entre autres pièces curieuses, le *Cantique des Cantiques*, de SALOMON.—Très recommandé aux pères de famille républicains qui ont la faiblesse de laisser aller leur femme à la messe et leur fille au catéchisme. Ils apprendront quelles sont les infamies que cache la religion, quelle dépravation abominable existe dans les livres attribués par les prêtres à l'inspiration du Saint-Esprit.

In conjunction with, and in illustration of, the work of M. Bouvier should be read the two following curious and rare pamphlets:

**Le Manuel du Clergé** ou Examen de l'Ouvrage de M. Bouvier, évêque du Mans, publié sous le titre de *Dissertatio in sextum Decalogi præceptum et supplementum ad tractatum de Matrimonio, auctore J. B. Bouvier, Episcopo Cenomanensi; (decima editio; Parisiis, Mequignon, 1843, 1 vol. in-12.)* Par J. B. HAURÉAU. Au Mans, Au Bureau du Courrier de la Sarthe, 18, Rue Courthardy. 1843.

8vo.; size of paper $8\frac{5}{8}$ by $5\frac{1}{4}$, of letter-press $6\frac{5}{8}$ by $3\frac{1}{2}$ inches; pp. 32; a fancy and a plain line on the title-page.

**Lettre A. M. Hauréau,** sur sa brochure intitulée: Manuel du Clergé, ou Examen du Livre de Mgr Bouvier, sur le Sixième Précepte du Décalogue; Par B. ULYSSE PIC. Au Mans, Chez FLEURIOT, Imprimeur-Libraire, Rue de la Préfecture, 21. 1843.

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Size of paper $8\frac{5}{8}$ by $5\frac{1}{2}$, of letter-press $5\frac{1}{4}$ by 3 inches; no signatures; pp. 21; a plain line on title-page.

In a copy of the above pamphlets, bound together in a volume, now before me, I find the following MS. notes, written by persons evidently well conversant with Le Mans, and the parties concerned:

L'Apparition de cette brochure, *Le Manuel de Clergé*, produisit une émotion prodigieuse: non seulement l'évêché du Mans, mais tout le clergé du diocèse d'abord, puis celui de partout en furent abasourdis; car c'était la mise en pleine lumière aux yeux du laïque d'un intime secret de l'enseignement ecclésiastique personnel, d'autant plus à cacher qu'il est plus sale.

L'évêque du Mans, auteur du livre attaqué, crut que cette critique méritait réponse, mais qu'il ne devait pas la donner lui-même ni la faire faire par un ecclésiastique, que peut-être il n'aurait pas trouvé voulant s'en charger. On s'adressa à M. Ulisse Pic, rédacteur du journal royaliste, l'*Union de la Sarthe*, et comme tel, adversaire de M. Horéau (*sic*).

L'évêque avait choisi là un peu digne champion, pilier de café et de lupanars, mais, pour se défendre, on prend ce qu'on trouve.

S'empressant de mériter son salaire, Ulisse Pic se mit aussitôt à l'œuvre et publia sa *Lettre à M. Hauréau, sur sa brochure intitulée Manuel du Clergé, &c.*

En même temps M. Bouvier donna à ses éditeurs des ordres plus sévères que jamais pour que pas un exemplaire de sa *Dissertatio* en question ne fût délivré à qui que ce soit, pas même à *des abbés*, sans une permission spéciale signée de l'évêché.

En outre, d'autres ordres furent aussi donnés pour qu'à la mort de tout ecclésiastique, on enleva (*sic*) de sa bibliothèque l'exemplaire qu'il pourrait avoir du susdit livre, ce qui l'a rendu presque introuvable dans le commerce, à tel point qu'il s'est vendu jusqu'à 36 francs dans les ventes publiques—son prix est de francs 1.50.

Le champion de l'évêque et du clergé dans cette affaire, écrivain sans

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convictions d'aucune sorte, mais ardent viveur et homme d'argent par dessus tout, a fini, en voulant trop en prendre, par gagner douze ans de bagne où il est allé mourir, pour détournment de 900,000 francs dans l'affaire TAILLEFER, caissier de l'*Union*, 1869.

M. Hauréau, homme de mœurs sévères et de hautes études philosophiques, est aujourd'hui un des membres les plus distingués de l'Institut de France.

The other note, in a different hand-writing, referring to B. Ulysse Pic, says: "Nous, qui avons connu l'auteur de cette *Lettre*, nous pouvous dire que ce fut le diable prêchant la passion.".

The enmity against the clergy in France has in no way died out since the above was written, as has been amply proved by the recent expulsion of the religious bodies. On the contrary, a band of writers, headed by M. G. Jogand-Pagès, already mentioned, has been of late, and still is, bitterly militant against Catholicism and its teachers. To give a mere list of their numerous publications—parodies of the Bible, scurrilous memoirs, romances of clerical life, &c., got up cheaply, and frequently illustrated with rough wood-cuts to render them attractive "to the general," would lead me too far. Nor is such a list necessary, for my readers have but to procure the catalogues of the *Librairie Anti-Cléricale*, the *Librairie Populaire*, or the *Librairie du Progrès*, to be thoroughly informed.

I cannot pass from this subject without offering a note concerning a very curious attack from another quarter, whence it might be least looked for—from China. In a former century



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the Jesuits enjoyed great influence at Peking, but were, as from every other country in which they have been allowed to obtain a footing, eventually expelled on account of their meddling, intolerant and overbearing conduct.

**Death Blow to Corrupt Doctrines** A Plain Statement of Facts Published by the Gentry and People Translated from the Chinese Shanghai: 1870.

Size of paper $8\frac{3}{4}$ by $5\frac{1}{2}$, of letter-press 6 by $3\frac{3}{4}$ inches; no signatures; counts 4; pp. IX and 64; on the title-page a fancy line and (in some of the copies) a square with Chinese character.

The contents are: *Preface*; *Extract from the Sacred Edict*, published in 1724, by the emperor YUNG-CHENG; *Authorities Consulted*, given for the most part in Chinese characters; *A Collection of Facts respecting the False Religion of T'ien-chu*; *Miscellaneous Quotations*; *Evidence from Public Records*; "*A Death Blow to False Doctrines*," reprint from a work by KUANG-HSIEN, 17th. cent., 2 parts; *Petition from Hunan for the Expulsion of the non-human Species*; *Conclusion*.

This singular pamphlet, of which 500 copies were originally printed, but of which no more perhaps than 100 now exist, the remainder of the edition, as well as of the original work from which it is translated, having been destroyed (or said to have been destroyed) by mutual consent, when the attention of the authorities had been awakened by the scandal caused on its publi-

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cation, may be looked upon as a literary curiosity in more than one respect. The original Chinese work, the importance of which is possibly overrated, was a direct attack upon Christianity, or rather upon its promulgators in the East—the Jesuits and missionaries. The translation is from the pen of the Rev. C. W. MATEER, of the American Presbyterian Mission in the province of Shantung. Before proceeding to the consideration of the book itself, it may be well to glean from the preface, dated Tungchow, Aug. 18th, 1870, the translator's objects in giving it to the public.

The book of which this pamplet is a translation, came into the hands of the missionaries in Teng-chow, Shantung, several months since, though it is only recently that special attention has been given to its contents. In the present juncture of affairs in China we regard it as of too much importance to be withheld from the foreign public, believing as we do that it is a remarkable representation of the animus of the ruling and literary classes of China towards foreigners, and such a representation as is rarely met with. We believe also that it has been largely instrumental in giving rise to the vile and slanderous stories concerning foreign residents and native Christians which have recently spread throughout China; and that it sheds important light on the means by which the recent massacre at Tien-tsien was brought about. No mere description however full, could possibly convey any adequate idea of its vileness and deadly animosity. Moreover, it has been secretly used as a powerful engine against us, and one which in the circumstances we have no means of successfully resisting. Hence we publish it that its contents and the spirit which prompted it, may be fully known. * *

It is for the most part a compilation from other works, and a portion of it was written against the Jesuits as long ago as the 17th century, at which time it was answered by them. The author with great pains and no little

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research, has collected every false and slanderous charge within his reach which would suit his purpose, and without intimating that they have been disproved, or answered, or suppressed by imperial edict, reproduces and reiterates them in the ears of the present generation, with all the confidence of truth, and makes them the occasion of a fresh appeal to the people to rise against foreigners, and exterminate them.

We are aware that serious objections may be urged against publishing in English a book so full of obscenity, but at the present crisis, when a true insight into the Chinese mind is essential in order to the proper adjustment of the relations between this nation and foreign countries, these objections seem to us to be outweighed by the advantage of having so direct and reliable a means of ascertaining the dispositions and plans of the Chinese as is afforded by a truthful translation of a book of their own in which their views of foreigners are, as it were, photographed. It is not an ordinary obscene book, nor are its obscenities their own end. They have a subtle aim. It is to connect with the very idea of a foreigner, associations the lowest and most repulsive. For this reason, its obscenity constitutes one of its most dangerous features, and to appreciate this it must be read. It is certainly not a book to be left on centre tables, yet it has its place and its use. It is part of the literature of the present controversy between China and the outside world. * * *

Of its authorship, and the exact date and place of its publication, the book itself gives no information. It is printed in good style, and published professedly (as seen by the title page) "by the Gentry and People." Concerning its real authorship several things may be noted:—It has been compiled and written by some one of first class literary abilities—The author has had extensive facilities for consulting public documents, and for ransacking all that has ever been written in China against foreigners, and against Christianity—He, or at least the parties responsible for its publication and circulation, must at this time be in no mean position in the Chinese government, seeing they can secure its distribution throughout the country, by the hands of the mandarins or their underlings.

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The translators have endeavoured to give a faithful reproduction of the original, avoiding too great literality on the one hand, and too great freedom on the other. Special care has been taken not to exaggerate, so that the English reader may rest assured that the severity of the language used in the translation, falls short of, rather than exceeds that of the original. A few of the names of men and places we have not been able to identify, and we have in such cases inserted the chinese characters. The long list of authorities cited, it was not possible in the nature of things to translate intelligibly, and we have simply given them in the Chinese.

In the numerous instances in which obscene language is used, we have been obliged in order fairly to reproduce the original to use a similar style of expression, without attempting to gloss it over. In a few instances where the language is too outrageous we have simply omitted a few words.

It would lead me too far, and indeed be foreign to my purpose, were I to detail the absurdities and puerilities contained in the *Death Blow* concerning the religions and politics of Europe, I shall confine myself to extracting a few of the passages which entitle the volume to a place in this bibliography. But before so doing, I cannot refrain from citing the passage embodying the superstition which, as alluded to in the preface, was made use of to bring about the massacre at Tien-tsin.

In case of funerals, the religious teachers eject all the relatives and friends from the house, and the corpse is put into the coffin with closed doors. Both eyes are secretly taken out, and the orifice sealed up with a plaster. * * * The reason for extracting the eyes is this. From one hundred pounds of Chinese lead can be extracted eight pounds of silver, and the remaining ninety-two pounds of lead can be sold at the original cost. But the only way to obtain this silver is by compounding the lead with the eyes of Chinamen. The eyes of foreigners are of no use for this purpose. Hence they do not

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take out those of their own people, but only those of the Chinese. The method by which this silver is obtained has never been discovered by any of the native Christians during the long period in which this religion has been propagated here.

Here then are a few of the abominations laid to the charge of Christians by the writers of the *Death Blow*; their absurd puerility would suffice to render them ridiculous and harmless, were it not certain that the uneducated Chinese are disposed to give them credence.

Priests are for the most part educated to their profession from their childhood. They are emasculated. This is called *Mi-seh* (?) Those who enter this religion practice sodomy with the priests without restraint. This is called "adding to knowledge."

Every seventh day they perform worship which they call the Mass. * * * When the ceremony is over all give themselves up to indiscriminate sexual intercourse. This is the height of their enjoyment. They call it the "Great Communion," or the "Love-gathering."

The bride is required to spend the first night with her religious teacher. This is called "holy introduction to the net of pleasure." * * * When a father dies his son may marry his mother. When a son dies a father may marry his daughter-in-law. A man may also marry his own daughter. They marry the widows of deceased brothers, uncles, or nephews. They also marry their own sisters. Women are regarded are *(sic)* superior, men as inferior. From the king down to the people, all are subject to the authority of their wives. It is a common thing for a wife to drive away her husband and seek another. They say that men are born of women; therefore many of their kingdoms are governed by queens.

As to those who wish to enter their chapel, whether men or women, the teacher in charge first washes their bodies. They call this "purifying the body." He avails himself of this occasion to indulge in licentious propensities.

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After this, their victims are entirely subservient to their wishes. Those thus seduced, unconscious of their degradation, even glory in it.

All barbarians, males and females, in their sexual intercourse with their religious followers, make use of the art of prolonging the orgasm, which they call "seeking to become genii." They also suck in with their mouths the seminal fluid from youths who have arrived at puberty; and in the same manner obtain the corresponding principle from virgins. They call this "opening the heavenly aperture," and "the virile dose." Passing the night with another person they are able to possess themselves of his secret thoughts, and improve the opportunity to do injury. This they call "discovering secrets." They even cut out the ovaries of girls, emasculate boys, and use different methods to obtain the brains, hearts, livers, etc., of children. It is impossible to enumerate all their practices. If we seek for the general motive which leads to them, it is a fixed determination utterly to befool our people, and under the false pretence of religion to exterminate them. Thus they wish to take possession of the Middle Kingdom. What infatuation to embrace such a religion as this!

The vilest of all is the Greek sect, which is but a branch of the T'ien-chu religion, and is prevalent in Russia and England. When the children, whether male or female, are three months old, they insert a tube in the anus in order to enlarge it, so that afterwards it may be convenient for the practice of sodomy. They however take out this tube at night, which they call "preserving the constitution." Every year at the change from spring to summer, the men take the menstruous blood of a woman and rub it on their faces, and so go to the T'ien-chu chapel and worship; which is called "purifying the face in the holy presence." This is considered as offering the most profound worship to God *(T'ien-chu)*. Fathers, sons, and older and younger brothers, are accustomed to have a mutual interchange of sexual commerce, which is called "connecting the subtle fluids." They further say that if this be not done, the affections of father, son, and brothers will be estranged. Every thing is after this kind. It is impossible to set it all forth in detail. Yet, would you believe it, there are those of our Chinese people who join their sect!

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In a certain city there was a man named Ts'au, whose whole family were Christians. His neighbours happening to look through a crevice into his house, saw his wife and the priest both naked. The priest having fondled * * * * for some time, united in adulterous intercourse with her, after which he sucked the semen out of her genitals with his mouth, she the while showing signs of gratification, as if she enjoyed it greatly.

To the numerous editions of the **Apologie pour Hérodote**, several of which it has been my privilege to describe,* may now be added a very worthy reprint, produced by the erudite and indefatigable publisher M. ISIDORE LISEUX of Paris, in 1879, as a: *Nouvelle Édition, faite sur la première et augmentée de remarques par* P. RISTELHUBER *Avec trois Tables*; 2 vols.; pp. XLVIII and 431, and 505 with one page of colophon; size of paper 8 by $5\frac{1}{8}$, of letter-press $5\frac{3}{8}$ by 3 inches; title-pages printed in red and black, and with publisher's vignette; outer wrappers printed in red and black; "papier de Hollande"; price 25 francs. It may not be irrelevant to note what M. Liseux says about his edition of the work which:

paraît aujourd'hui pour la première fois, ostensiblement imprimée en France dans toute l'intégrité de son texte primitif.

L'édition originale (la seule, selon toute apparence, qui soit sortie des mains de HENRI ESTIENNE) ne vit le jour à Genève, en 1566, que mutilée par la censure du Conseil. A peine quelques exemplaires intacts avaient-ils pu échapper à la rigoureuse suppression qui en fut faite; et ils demeurèrent si

* Centuria Librorum Absconditorum, p. 157.

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longtemps cachés ou inconnus, que, sur treize éditions ou contrefaçons publiées après la première, dans les quarante années qui la suivirent, de 1567 à 1607, aucune ne reproduit le texte censuré. Celle de La Haye (1735, 2 tomes en 3 vol. in-8°), qui se trouve le plus communément et qui passait pour la meilleure, ne donne elle-même que trente ou quarante lignes de ce texte.

Nous avons eu la bonne fortune de mettre la main, au dernier moment, sur un des deux seuls exemplaires connus échappés à la censure, et de constater, par une comparaison minutieuse de cet exemplaire primitif avec les exemplaires ordinaires, que Henri Estienne avait dû réimprimer, en divers endroits de son livre, vingt-huit feuillets, soit cinquante-six pages.

Personne, jusqu'à ce jour, n'avait eu l'occasion de signaler ces nombreux passages, qui font de l'*Apologie pour Hérodote*, trois cents ans après sa publication, un livre presque nouveau. * * * Nous avons réimprimé toutes les feuilles contenant les passages censurés, et nous y avons rétabli le texte primitif en y joignant, sous forme de note, celui de l'exemplaire cartonné. Notre édition est donc bien définitivement la seule complète ; disons mieux, elle a toute la valeur d'une édition originale, puisque celle d'Estienne n'existe plus qu'à l'état d'objet rare, soigneusement caché dans deux cabinets d'amateur.

A couple of remarks in correction of what is above stated may not be out of place here: 1. Henri Estienne revised the text of at least one other edition besides the original, *viz.* that: *A Lyon par* BENOIT RIGAUD *1592*, in which he did not reintroduce any of the suppressed passages, but contented himself with verbal alterations. 2. There are in existence more than two copies of the original uncastrated edition. Besides the two copies in France, indicated by M. Liseux, there is one in the Grenville library at the British Museum;



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and another copy, a very poor one, but with a long note by CHARDIN, which was sold at the Beckford sale for £6 10s.*

Preceding the *Note de l'Éditeur*, above referred to, there is an *Introduction* from the pen of M. P. RISTELHUBER which comprises the following important items: Three extracts from the archives of Geneva, dated 1566; the *Avertissement de Henri Estiene*, to which I referred elsewhere, and which is here reprinted *in extenso*; *Supplication de Henry Estienne, produite le* XXIX^e^ *april 1567*; *Liste de 24 questions à adresser à H. Estienne*; *Responces de Henry, filz de feu M^e^ Robert Estienne, bourgeois de Genève, imprimeur, le viij^e^ de may 1567*; "notes des commentateurs et des bibliophiles," which might, with advantage, have been extended; "la liste des éditions de l'*Apologie* donnée par Sallengre," to which M. Ristelhuber might perhaps have added those which I indicated.

If we now take into consideration the handsome "get up" of these two volumes—clear type on excellent paper; the pure, uncastrated text, collated with that corrected by the author himself; the various interesting documents before mentioned; numerous explanatory foot notes by M. Ristelhuber; &c. we must pronounce this edition infinitely superior to that of Le Duchat, 1735, and indeed the best and most complete which has yet been given to the world.

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* Cat. of the Beckford Library, London, 1882, Part 4. No. 967.

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Before taking leave of Henri Estienne and his most recent publisher, I desire to note a companion publication, to that which has just occupied us:

**Deux Dialogues du nouveau Langue François Italianizé** *et autrement desguizé, principalement entre les courtisans de ce temps* par HENRI ESTIENNE Réimprimé sur l'édition originale et unique de l'Auteur (1578) Tome 1 Paris ISIDORE LISEUX, Éditeur Quai Malaquais, N° 5 1883

2 vols.; pp. XXIII, 319, and 319, with 4 unnumbered pages of titles; "tiré à trois cent cinquante exemplaires." The first volume opens with a *Note de l'éditeur* and an *Avertissement* by M. ALCIDE BONNEAU. In this reprint it has been the publisher's aim to preserve "au livre le plus possible de sa physionomie matérielle. Ainsi nous n'avons rien changé, même dans la ponctuation ou l'accentuation, et nous avons fidèlement reproduit les s longues," &c.

It is foreign to my purpose to treat more fully a work which I have introduced simply as a companion publication to the more popular *Apologie*. Suffice it to mention that these *Dialogues* were directed against those courtiers whose mania it was to Italinanize their native language—the Euphuists, if I may be allowed the word, of Henri II, and to cite a few lines of M. BONNEAU's just appreciation of H. Estienne and his remarkable satire:

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Ces *Dialogues* ont un grand mérite ; ils sont d'une lecture attrayante, tout en roulant sur des sujets qui ne semblent pas précisément appeler le mot pour rire. En les achevant, on s'aperçoit qu'on vient de passer quelques longues heures en compagnie de Mesdames Grammaire, Linguistique et Syntaxe, personnes maussades entre toutes, non seulement sans ennui, mais avec plaisir. Henri Estienne, ce laborieux érudit, tout bourré de Grec et de Latin, est le moins pédant des savants. Il écrit sans plan bien arrêté d'avance, au courant de la plume ; son Celtophile et son Philausone engagent, plutôt qu'une discussion dogmatique, une conversation à bâtons rompus qu'un rien fait dévier. Des anecdotes, des réparties, des souvenirs, des citations, rompent continuellement la trame de l'entretien et l'empêchent d'être jamais monotone ; la satire des mots amène la satire des mœurs et donne prétexte à d'amusantes digressions.

**Manuel d'Erotologie Classique** *(De figuris Veneris)* par Frèd.-Ch. Forberg Texte Latin et traduction littérale par le Traducteur des *Dialogues de Luisa Sigea.* Tome Premier *Imprimé à cent exemplaires* Pour Isidore Liseux et ses amis Paris 1882

8vo. ; size of paper 8 by 5½, of letter-press 4⅝ by 2⅝ inches; 2 vols. ; pp. xv, 239, and 238 ex titles and *Table* ; title-pages printed in red and black, and bearing the publisher's vignette.

At first sight this publication, which forms No 3 of a series entitled *Musée secret du Bibliophile*, would appear to be a new work ; it is however only a reprint, with a French translation,

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by M. ALCIDE BONNEAU, *en face*, of the commentary to the **Hermaphroditus**, already noticed elsewhere.* As both the book and its learned editor are little known, I may be excused for offering here the information which is afforded us concerning them in the *Avertissement* to the publication before us :

L'éminent auteur de ce livre n'a pas beaucoup fait parler de lui ; son nom est quelquefois cité dans les Manuels et les Catalogues à propos de l'*Hermaphroditus* d'ANTONIO BECCADELLI, surnommé le PANORMITAIN, qu'il a édité : Brunet, Charles Nodier, la *Bibliographie des ouvrages relatifs aux femmes, à l'amour et au mariage*, le mentionnent à cette occasion ; la liste de ses ouvrages se trouve d'autre part dans l'*Index locupletissimus librorum* ou *Bücher-Lexicon* de Christian-Gottlob Kayser (Leipzig, 1834). Mais, sauf l'*Allgemeine Deutsche Biographie*, que la commission historique de l'Académie de Munich a commencé à publier en 1878 et qui lui a consacré une courte Notice, tous les Dictionnaires ou Recueils de Biographie ancienne et moderne sont muets à son égard ; le *Conversations Lexicon* et l'immense Encyclopédie de Ersch et Gruber n'ont pas une ligne pour lui : chez nous, Michaud, Didot, Bachelet et Dezobry, Bouillet, Vapereau, ignorent complèment son existence. Il vaut pourtant bien la peine qu'on en dise un mot ou deux.

FRIEDRICK-KARL FORBERG, né en 1770 à Meuselwitz (Duché de Saxe-Altenbourg), mort en 1848 à Hildburghausen, était un adepte et un collaborateur de Fichte ; il s'occupa aussi d'exégèse religieuse, et fut surtout un philologue, un humaniste érudit et curieux. Il suivit d'abord la carrière universitaire ; privat-docent en 1792, professeur-adjoint de Philosophie à la Faculté d'Iéna (1793), il fut nommé, en 1796, co-recteur à Saalfeld. Sa thèse inaugurale : *Dissertatio inauguralis de aesthetica transcendentali*, porte la date de 1792 (Iéna, in-8°) ; il la fit suivre d'un *Traité des bases et des règles du libre arbitre*, en Allemand (Iéna, 1795, in-8°) et d'un *Fragment tiré de mes*

* Index Librorum Prohibitorum, p. 81.

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*papiers*, en Allemand (1795). De 1796 á 1800, il contribua pour une large part à la défense des doctrines de Fichte dans les Journaux, les Revues, notamment le *Magasin philosophique* de Schmid, et dans diverses feuilles fondées par Fichte lui-même. Il publia en outre : *Animadversiones in loca selecta Novi Testamenti* (Saalfeld, 1798, in-4°) ; *Apologie pour son prétendu athéisme*, en Allemand (Gotha, 1799, in-8°) ; *Des devoirs des Savants*, en Allemand (Gotha, 1801, in 8°), etc.

La seconde partie de sa carrière semble avoir été uniquement consacrée aux lettres. En 1807, il fut nommé conservateur de la Bibliothèque aulique, à Coburg, et, philosophe désabusé, se voua décidément au culte de l'antiquité Latine et Grecque. Antérieurement déjà ses goûts s'étaient manifestés par de jolies éditions qu'il avait données de petits poètes érotiques Latins ; elles forment une collection de six ou huit volumes tous imprimés en format in-16, avec des encadrements rouges, qu'il est fort difficile de se procurer. La découverte qu'il fit, dans la Bibliothèque de Cobourg, d'un manuscrit de l'*Hermaphroditus* du Panormitain, offrant des leçons et variantes précieuses, lui suggéra l'idée d'en donner une édition définitive, avec de copieux commentaires. Cet *Hermaphroditus*, ainsi intitulé " parce que," dit la Monnoye, " toutes les ordures touchant l'un et l'autre sexe font la matière du volume," est un recueil d'épigrammes Latines farcies de centons de Vergile, d'Ovide, de Martial, où la mémoire a beaucoup plus de part que l'imagination et qui ne nous a jamais semblé avoir une grande valeur littéraire ; mais les mésaventures du livre, autrefois brûlé, en manuscrit, sur les places publiques de Bologne, de Ferrare et de Milan, les anathèmes dont l'ont poursuivi quelques savants, la faveur que lui ont au contraire accordée certains autres, heureux sans doute du plaisir que peuvent causer de vieilles réminiscences, lui a valu une sorte de réputation. L'abbé Mercier de Saint-Léger l'édita le premier, à Paris, en compagnie de quatre autres poètes du même genre : Ramusius de Rimini, Pacificus Maximus, Jovianus Pontanus et Jean Second. Mais Forberg, tout en appréciant le travail et surtout l'audace de l'érudit Français, y trouvait beaucoup à reprendre : les Épigrammes du Panormitain ne portaient pas

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de numéros, ce qui rendait les citations difficiles ; un grand nombre de leçons étaient fautives,* et, grâce à son manuscrit, il pouvait les corriger ; enfin, Mercier de Saint-Léger avait négligé de faire de son auteur un commentaire perpétuel, de l'éclairer au moyen de notes et de rapprochements, alors que, de l'avis de Forberg, un tel livre exigeait des notes par dizaines et par centaines, que chaque vers, chaque hémistiche, chaque mot offrait matière à des réflexions philosophiques, à des rapprochements d'un grand intérêt. Il reprit donc l'œuvre et se mit à colliger curieusement tout ce que les Anciens avaient pu écrire sur les matières scabreuses dont traite l'*Hermaphroditus* ; mais arrivé au bout de sa tâche, il s'aperçut que son Commentaire submergerait le livre, qu'à peine pourrait-il en donner un vers toutes les deux ou trois pages, le reste étant pris par ses Notes, et que ce serait un chaos à ne plus s'y reconnaître. Faisant de son travail deux parts, il laissa la moindre au bas de l'*Hermaphroditus*, réduit à n'être accompagné que des éclaircissements les plus indispensables, et de la seconde, de sa plus copieuse moisson de recherches érudites, il composa un traité spécial qu'il fit imprimer à la suite, sous le titre d'*Apophoreta*, ou *Second service*, ce traité ne devant être, dans son intention, qu'un sorte de dessert après le repas substantiel fourni par le poète Latin du XVI^e^ siècle. Le tout forme un volume très recherché des amateurs. *Antonii Panormitæ Hermaphroditus ; primus in Germania edidit et Apophoreta adjecit Frider. Carol. Forbergius. Coburgi, sumtibus Meuseliorum*, 1824, in-8°.

Le bon Forberg se trompait, par trop de modestie : le vrai repas substantiel, nourrissant, savoureux, c'est le sien, celui qu'il a tiré de son propre fonds, de son inépuisable mémoire et de la connaissance étonnante qu'il avait, jusque dans leurs infiniment petits détails, des auteurs Grecs et Latins. En réimprimant cet excellent travail, qui méritait assurément d'être traduit, nous lui avons donné un titre qui lui convient beaucoup mieux, celui de *Manuel*

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* Quinque Illustrium Poetarum &c. See Index Librorum Prohibitorum, p. 343.

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*d'Etrologie classique.* Par le charme, l'abondance, la variété des citations, c'est une précieuse Anthologie érotique ; par la classification méthodique des matières, Forberg en a fait un ouvrage didactique, un véritable Manuel. Sa préoccupation première avait été de rassembler, chez les Grecs et les Latins, le plus grand nombre des traits épars qui pouvaient servir de points de comparaison avec les Épigrammes de Beccadelli ; en possession de tant de richesses, il a été amené à y introduire de l'ordre, à ranger les uns près des autres les textes similaires, et il s'est arrêté à une division en huit chapitres, répondant à autant de manifestations spéciales de la fantaisie amoureuse ou de ses dépravations : I. *De la Fututio n ;* II. *De la Pédication ;* III. *De l'Irrumation ;* IV. *De la Masturbation ;* V. *Des Cunnilinges ;* VI. *Des Tribades ;* VII. *Du coït avec les bêtes ;* VIII. *Des Postures spintriennes.* Dans chaque classe, il a encore trouvé à faire des subdivisions, comme le sujet le requérait, à noter des particularités, des individualités, et le contraste entre cet appareil scientifique et les facétieuses matières soumises aux lois rigoureuses de la déduction, de la démonstration, n'est pas ce qu'il y a de moins plaisant. Un grave savant d'outre-Rhin était peut-être seul capable d'avoir l'idée de classer ainsi par catégories, groupes, espèces, variétés, genres et sous-genres toutes les sortes connues de voluptés naturelles et extra-naturelles, d'après les auteurs les plus dignes de foi. Mais Foberg a poursuivi encore un autre but. Au cours de ses recherches, il avait remarqué combien les annotateurs et les interprètes sont en général sobres d'éclaircissements aux endroits qui en demanderaient davantage, les uns par une fausse retenue et de peur de se montrer trop savants, les autres par ignorance ; combien aussi se sont trompés et ont commis d'insignes bévues, faute d'entendre la langue érotique et d'en saisir les nuances infinies. Le savant humaniste à précisement fait porter ses plus décisives observations sur ces endroits difficiles et obscurs des anciens poètes, sur ces locutions d'une ambiguité voulue, qui ont mis à la torture les critiques et fait se fourvoyer les plus doctes. Ce qu'il a compulsé d'auteurs, tant Grecs que Latins, Français, Allemands, Anglais, Hollandais, pour établir son exacte et judicieuse classification, monte à un chiffre formidable ; on trouve dans le *Manuel d'Erotologie* quelque chose comme cinq cents

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passages, empruntés à plus de cent cinquante ouvrages différents, tous contrôlés, expliqués, commentés, et, le plus souvent, de ténébreux qu'ils étaient, rendus la lucidité même par leur simple rapprochement. Avec Forberg pour guide, nul ne risque plus désormais de s'égarer, de croire, comme M. Leconte de Lisle, que cette femme dont Horace dit qu'elle ne change ni de costume ni de lieu, *peccatve superne*, " n'a pas failli outre mesure " ; il s'agit bien de cela ! ou de traduire, comme M. Nisard, dans Suétone : *illudere capiti alicujus*, par : " attenter à la vie de quelqu'un."

Philosophe, Forberg a traité ces délicates matières en philosophe, c'est-à-dire d'une façon toute spéculative, en homme bien détaché des choses d'ici-bas et particulièrement des lubricités qu'il s'était donné la tâche de soumettre à un examen si attentif. Il déclare n'en rien savoir par lui-même, n'avoir jamais songé à s'en rendre compte expérimentalement et n'en connaître que ce que disent les livres. Sa candeur est à l'abri de tout soupçon. Elle ne lui a toutefois pas épargné les censures ; mais comme il a réplique à tout et des autorités pour tout, il y avait répondu d'avance par ce mot de Juste-Lipse, à à (*sic*) qui l'on reprochait de se délecter aux turpitudes de Pétrone : " Les vins, quand on les pose sur la table, surexcitent l'ivrogne et laissent fort calme l'homme sobre ; de même, ces sortes de lectures échauffent peut-être une imagination déjà dépravée, mais elles ne font aucune impression sur un esprit chaste et tempérant."

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After the ample manner in which I have treated it,* too ample perhaps in a work of simple bibliography, it may appear superfluous to revert to the GIRARD-CADIÈRE scandal. Nevertheless that " affaire très triste d'une moralité douteuse dans laquelle on vit qu'un vieux prêtre avait étrangement abusé

* **Centuria Librorum Absconditorum**, p. 239.



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d'une pauvre fille hystérique, * * * (in which) on se moqua des parlementaires et des prêtres, nul n'y gagna, ni la justice, ni la religion," * is so typical of the Jesuits that it will never cease to occupy the attention of those who study the detestable sect of which the chief actor was a member, and by which he was so strenuously, so iniquitously protected. Thus, since my observations were written, M. POMPEYO GENER has again epitomised the matter in a few brief and truthful paragraphs. † "Le procès de la Cadière contre le père Girard, son confesseur, (writes M. CHARLES RICHET) est la copie exacte des procès de GAUFRIDI, de GRANDIER et de BOULLÉ. * * * Comme MAGDELEINE DE LA PALUD, comme JEANNE DE BELCIEL, comme MAGDELEINE BAVENT, Louise Cadière est une folle, démoniaque et hystéro-épileptique." ‡ Nor has the affair failed to find record in verse as well as prose, as may be seen in the

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* MAXIME DU CAMP, **Paris, ses Organes, &c.**, vol. 4, p. 103.

† **La Mort et le Diable**, p. 684. The story is also told in **Chronique du Crime et de l'Innocence**, vol. 2.

‡ **Revue des Deux Mondes**, February 15, 1880, p. 859, art. *Les Démoniaques d'autrefois*. M. RICHET censures MICHELET, whom he affirms to have been carried away by his hatred to the Jesuits, in his severe judgment on the result of Girard's trial. In M. Richet's interesting article will be found sketches of the scandals in which figured the various persons whose names are mentioned above.

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satirical poems of the time.* I beg leave however to point out more particularly the two following English publications which possess the merit, if no other, of being very little known :

**Christianity Unmasked**; or Unavoidable Ignorance preferable to Corrupt Christianity. A Poem. In Twenty-one Cantos. By MICHAEL SMITH, A. B. Vicar of *South Mimms*, in *Hertfordshire*.

> A Verse may catch him who a Sermon flies,
> And turn Delight into a Sacrifice.
> Ludentem lasciva severum, Seria dictu. Art. Poet.

London, Printed for H. TURPIN, Bookseller, in St. John's-street, West-Smithfield. M.DCC.LXXI.

8vo.; size of letter-press 6 by $3\frac{1}{4}$ inches; on the title-page one double and three single lines; pp. XXIV and 229 ex title; dedication to the Earl of HILLSBOROUGH. In the ninth canto of this curious poem, written in the style of *Hudibras*, the author narrates :

> *The fertile Schemes of Monkish Art,*
> *T'enslave a superstitious Heart;*
> *With th'hellish Tricks a Jesuit play'd,*
> *T'enjoy a penitential Maid.*

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* In such collections, for instance, as: Recueil dit de Maurepas, *Leyde*, 1865, (GAY, Brussels) 6 vols.; Chansonnier Historique du xviiie Siècle, *Paris*, QUANTIN, 1879, &c., 10 vols.

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The lines which refer to the Girard-Cadière scandal were, in May 1879, reprinted by J. BURSILL, of 36 Kennington Road, with the following title and false rubric :

**Father Girard and Miss Cadiere.** A Poem of 374 lines. By MICHAEL SMITH, A. B.

*A Verse may catch him who a Sermon flies,*
*And turn Delight into a Sacrifice.*

With a Prose Introduction detailing the True Story of this Celebrated Case. First Printed MDCCLXXI. London : Reprinted by R. TURPIN, Soho. 1840

"Crown, 32 mo." size of paper $6\frac{1}{8}$ by 5, of letter-press $4\frac{5}{8}$ by 3 inches; five lines on title-page; 32 pages unnumbered; issue said to be 60 copies only; price 5s. 6d.

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The following new editions of books mentioned in former pages * have appeared since my notices were written :

**Catéchisme des Gens Mariés** par le P. FÉLINE Réimpression Textuelle sur l'Édition Originale augmentée d'un avant-propos et d'un frontispice gravé à l'eau-forte. Bruxelles GAY et DOUCÉ 1881

Size of paper $7\frac{3}{4}$ by $5\frac{1}{8}$, of letter-press $4\frac{1}{2}$ by $2\frac{3}{8}$ inches; counts 4; pp. VIII and 52; printed by V. BONA of Turin

* **Centuria Librorum Absconditorum**, pp. xlii note, xliii note, 137, 277, 280, 288, 425, 428 note.

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throughout in violet and red; 500 copies issued; frontispiece by F. ROPS; a fleuron and a short line on the title-page; green, printed outer wrapper. In the *Avant-Propos* we read: "Une réimpression de cet ouvrage vient de paraître à Rouen, mais elle n'offre rien de particulier. * * * Le P. FÉLINE était un naïf et obscur religieux missionnaire de Bayeux, en 1782."

HECTOR FRANCE (X.X.X.) **Le Roman du Curé** *Eau-forte de* HENRY MAROUX. Bruxelles *Chez* HENRY KISTEMAECKERS, *éditeur.* 25, Rue Royale, 25

8vo.; size of paper $6\frac{3}{4}$ by 4, of letter-press $4\frac{1}{2}$ by $2\frac{5}{8}$ inches; pp. 414 with 5 unnumbered pages of *Table &c.;* title-page printed in black and red, and with the publisher's vignette and two lines; title and text throughout surrounded by lines; printed, green outer wrapper; type small but clear.

The *Roman du Curé,* which first saw the light pseudonymously at Brussels, Nov. 11, 1877, had an immediate success; in a short time seven editions, or 7000 copies, were sold of it. An action was brought against the publisher which did not however result in a condemnation. Its author, M. HECTOR FRANCE, was born at Mirecourt, Vosges, about 1840. Exiled from France, he has lived in England since 1871, where, after embracing by turns innumerable callings, he was appointed professor at the Academy of Woolwich.*

* **Moniteur du Bibliophile,** vol. 2, pp. 286, 304; **Le Livre,** Bibliographie Moderne, vol. 1, p. 59.

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**The Priest, The Woman, and The Confessional.** By Father CHINIQUY. *Twenty-fourth Edition. One Hundred and Twentieth Thousand.* London: W. T. GIBSON, 38. Parliament Street, S.W.

Small 8vo.; no date; with a wood-cut portrait of the author.

**Les Aventures Galantes de la Madone** avec ses Dévots suivies de celles de FRANÇOIS D'ASSISE par J.-B. RENOULT Moine Renégat Paris Librairie V^ve^ PAIRAULT et fils 55, *rue Lafayette*, 55 1882

Size of paper 7¼ by 4¾, of letter-press 5⅝ by 3¼ inches; counts 6; pp. XVI and 128; a fancy initial P and a short line on title-page; pink, illustrated outer wrapper; in addition to the ordinary issue, there were struck off 30 copies on "papier de Chine" at 10 francs, and 120 copies on "papier vergé de Hollande" at 5 francs, both with titles in red and black, and "numérotés et paraphés par les éditeurs." The volume forms one of a series entitled: *Bibliothèque Clerico-Galante.*

A French translation of W. BUSCH's clever skit **Der Heilige Antonius** von Padua has been published by HINRICHSEN of Paris as: **Le Grand Saint Antoine de Padoue** *par* ERNEST D'HERVILLY. It was noticed at the time of its publication as: "un livre des plus désopilants, et Ernest d'Hervilly a su accompagner d'un texte en vers d'une cocasserie hors ligne les

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joyeuses caricatures du dessinateur allemand W. Busch; c'est un volume qui devrait se trouver dans toutes les bibliothèques d'hommes de lettres et dans tous les ateliers d'artistes." *

**Les Devotions de Madame de Betzhamooth** and **La Retraite les Tentations et les Confessions de Madame de Montcornillon,**—those two charming *jeux d'esprit* of the abbé DUVERNET, were republished in 1880, by GAY and DOUCÉ at Brussels, in one volume, 8vo.; pp. VII, 83, and 67, each tale with separate title-page and pagination; issue 500 copies.†

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The following etching by THOMAS ROWLANDSON may be noted in supplement to my former list: ‡ No title. Size $6\frac{3}{4}$ by $4\frac{5}{8}$ inches. Interior. A pretty girl with flowing hair, and entirely naked with exception of stockings and shoes, is reclining on her right elbow under a canopy. Her posteriors of abnormal development, are exposed in such wise that her pudendum is visible. A man, in the back ground, of whose presence she seems to be aware, draws back the curtain and observes her.

I may mention that the right hand half of the etching *Inquest of Matrons*, No 15 in my list, has been reproduced.

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* **Le Libre**, bibliographie moderne, année 4, p. 297.

† **Le Libre**, bibliographie moderne, vol. 2, pp. 8, 52.

‡ **Centuria Librorum Absconditorum**, pp. 346 to 393.

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There exists a fine 4to. portrait of the author of **The Toast** * executed in mezzotint, and subscribed: "GULIELMUS KING LLD Ætat 75, T. HUDSON Pinxt., Ia. Mo. ARDELL fecit."

I have elsewhere † spoken of Madame DE POMPADOUR as an engraver. The following notice of her by PETRUS BOREL may consequently not be out of place, especially as it evidently refers to the collection of engravings, **Mes Loisirs**, which I then described:

En ce moment, madame Putiphar travailloit à graver une petite peinture de FRANÇOIS BOUCHER. Déjà elle avoit gravé et publié une suite de soixante estampes d'après des pierres-fines intaillées par GUAY, tirées de son cabinet. Aujourd'hui ce recueil in-folio est fort rare, n'ayant été imprimé qu'à un petit nombre d'exemplaires d'amis.‡

To the notice offered elsewhere of **Le Passe-par-tout de l'Eglise Romaine** § may be added that in the edition of 1727 should be found the portraits of Cardinal FRANCISCUS ZABARELLA and of D. PETRUS EISENBERG, the latter by BRÜHL.

* **Centuria Librorum Absconditorum**, p. 301.

† **Centuria Librorum Absconditorum**, p. 400.

‡ **Madame Putiphar**, *Paris*, 1839, vol. 1, p. 218.

§ **Centuria Librorum Absconditorum**, p. 418.

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Those of my English readers who take a special interest in the curiosities of literature, will certainly be pleased to find in the fifth volume of **The Bibliographer,** 1884, a reprint of that amusing mystification by M. RENÉ CHALON the **Catalogue** *&c., de feu Mr. le Comte J.-N.-A. de Fortsas*, of which I previously made mention,* and which has now become extremely rare. The reprint is preceded by some interesting particulars concerning both author and publication.

In a former volume I analysed a remarkable Hindu work on love which had appeared in an English garb under the title: **Káma Shastra.**† The chief translator of that book, Mr. F. F. ARBUTHNOT, has since had printed for private circulation, and at his own cost, another more important treatise on the same subject, which I propose here to notice. Before doing so, however, I will note a couple of remarks which Mr. Arbuthnot makes concerning his former publication. The title, it appears, was not well chosen; the book is known in India as the **Anunga Runga,** *or the Stage of Love;* it is also called **Kama-ledhíplaba,** *or a Boat in the Ocean of Love.* "This is supposed

* **Centuria Librorum Absconditorum,** p. xii, note.

† **Index Librorum Prohibitorum,** p. 282.



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to be the latest of the Sanscrit works on the subject, and the ideas in it were evidently taken from previous writings of the same nature." As the *Káma Shástra*, or *Anunga Runga*, or *Kamaledhiplava*, is the most recent treatise of its kind, so is the work which I am about to notice the most ancient, and consequently the more interesting:

**The Kama Sutra** of VATSYAYANA. Translated from the Sanscrit. In Seven Parts, with Preface, Introduction, and Concluding Remarks. Benares: Printed for the Hindoo Kama Shastra Society 1883. For Private Circulation Only.

8vo.; size of paper $9\frac{3}{4}$ by $6\frac{1}{8}$, of letter-press $6\frac{7}{8}$ to $7\frac{1}{4}$ by $3\frac{7}{8}$; pp. 198 ex general title-page which is printed in black and red, and has a fancy and a plain line; seven parts, each with full title-page in black only, and printed, grey outer wrapper; the impress of the first part bears "London," and part III is without pagination; two different printers were employed; issue 250 copies.

Before examining more closely the book itself, I offer the following interesting account, kindly furnished me by Mr. Arbuthnot, of the way in which the translation was made, and of the difficulties attending it:

*The Kama Shastra, or the Hindoo Art of Love, (Ars amoris Indica)* was printed in London in 1873. In this work, at pages 46 and 59, references were made

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to the holy Sage VATSYAYANA, and to his opinions. On my return to India in 1874 I made enquiries about Vatsyayana and his works. The pundits informed me that the *Kama Sutra of Vatsyayana* was now the standard work on love in Sanscrit literature, and that no Sanscrit library was supposed to be complete without a copy of it. They added that the work was now very rare, and that the versions of the text differed considerably in different manuscripts, and the language in many of them was obscure and difficult. It was necessary then first to prepare as complete and as correct a copy of the work as possible in Sanscrit, and after this had been accomplished, then to get it properly translated. The first thing then to be done was to find a man competent to prepare the Sanscrit text, and after that a competent translator. After some inquiry Dr. Bühler, now Sanscrit Professor in Vienna, but then employed in the Educational Department in Bombay, recommended to me the Pundit BHUGWUNTLAL INDRAJI. This Pundit had already been frequently employed by Mr. James Fergusson, and Mr. James Burgess, in copying and translating for them writings found on copper plates, on stone boundaries, and in temples in many parts of India. Not only had he been useful to the above named gentlemen, but to many others engaged in Indian archæology, and antiquities. Last year he submitted a paper to the Oriental Congress held at Leyden in Holland, and the University there conferred on him the degree of Doctor of Letters, while the Royal Asiatic Society of London elected him as an honorary member. The Pundit himself was unable to speak English fluently but understood it sufficiently, and after an interview I set him to work to compile a complete copy of the *Kama Sutra of Vatsyayana* in Sanscrit. The copy of the text he had procured in Bombay being incomplete, the pundit wrote for other copies from Calcutta, Benares, and Jeypoor, and from these prepared a complete copy of the work. With the aid then of another Brahman by name SHIVARAM PARSHURAM BHIDE, then studying at the University of Bombay, and well acquainted both with Sanscrit and English, and now employed in the service of His Highness the Guicowar at Baroda, a complete translation of the above text was prepared, and it is this translation which has now been printed and published in London,

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with the impress of Benares, 1883. The pundits obtained great assistance in their translation from a commentary on the original work, which was called *Jayamangla*, or *Sutrabashya*, and which is fully alluded to in the Introduction, page 10, to the *Kama Sutra*.

Without this commentary the translation would have been most difficult, if not impossible. The original work is written in very old and difficult Sanscrit, and without the aid of the commentary it would have been in many places unintelligible.

The above information will be found, in a less detailed form, and without mention of names, in the introduction to the work itself. In a former book* also Mr. Arbuthnot spoke at some length of Vatsyayana and his treatise.

Here is a brief summary of the chief questions discussed in *The Kama Sutra:* Part I. On the acquisition of Virtue (*Dharma*), Wealth (*Artha*), and Love (*Kama*); About classes of Women fit and unfit for Congress with a Citizen, and his Friends, and Messengers. Part II. Kinds of Sexual Union according to Dimensions, Force of Desire, or Passion, and Time; On Embracing, Kissing, Pressing or Marking with the Nails, Biting, and the ways of Love to be employed with regard to Women of different countries; Of the different ways of Lying down, and various kinds of Congress; Of the various modes of Striking, and the Sounds appropriate to them; About Females acting the part of Males, and of the work of a Man; Of the *Auparishtaka*, or holding the Lingam in the Mouth; How to begin and how to end the Congress; Of the different kinds of Congress, and Love Quarrels. Part III. Of Betrothal and Marriage; How to create Confidence in a Girl; On Court-

* **Early Ideas.** A Group of Hindoo Stories. Collected and Collated by ANARYAN. London: W. H. ALLEN and Co. 1881.

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ship, the manifestation of the feelings by outward signs and deed; About things to be done only by the Man, and the acquisition of the Girl thereby, also what is to be done by a Girl to gain over a Man, and subject him to her; On the different Forms of Marriage. Part IV. On the manner of living of a Virtuous Woman, and of her behaviour during the absence of her Husband; On the conduct of the Elder Wife towards the other wives, and on that of the Younger Wife towards the elder ones; On the conduct of a Virgin Widow re-married; Of a wife disliked by her Husband; Of the Women in the King's Harem; On the conduct of a Husband towards many wives. Part V. On the Characteristics of Men and Women; The Reasons why Women reject the Addresses of Men; About men who have Success with women, and about Women who are easily gained over; About making acquaintance of the Woman, and of the efforts to gain her over; Examination of the State of a Woman's Mind; The Business of a Go-between; On the Love of Persons in authority for the Wives of other Men; About the Women of the Royal Harem; Of the Keeping of one's own Wife. Part VI. Of the Causes of a Courtezan resorting to Men; Of the means of Attaching to herself the Man desired; Of the kind of Man that it is desirable to be acquainted with; Of a Courtezan living with a Man as his Wife; Of the Means of getting Money; Of the Signs of the Change of a Lover's Feelings, and of the way to get rid of him; About Re-union with a Former Lover; Of different kinds of Gain; Of Gains and Losses; Of the different kinds of Courtezans: Part VIII. On Personal Adornment; On Subjugating the Hearts of others; On Tonic Medicines; Of the Means of Exciting Desire, and the ways of Enlarging the Lingam; Miscellaneous Experiments and Recipes.

Shortly after it left the printer's hands *The Kama Sutra* was noticed in **The Bibliographer** (May, 1884, p. 162) as a curious and suggestive book, contributing directly and clearly

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to our knowledge of Indian thought. "From almost every page might be extracted something fresh, or startling to our Western notions." It is not, as Mr. Arbuthnot tells us in his preface, the only work of its kind. "Besides the treatise of Vatsyayana the following works on the same subject are procurable in India:—

1. The **Ratirahasya**, or secrets of love.
2. The **Panchasakya**, or the five arrows.
3. The **Smara Pradipa**, or the light of love.
4. The **Ratimanjari**, or the garland of love.
5. The **Rasmanjari**, or the sprout of love.
6. The **Anunga Runga**, or the stage of love; also called **Kamaledhiplava**, or a boat in the ocean of love.

Concerning each of these and their authors Mr. Arbuthnot gives valuable information. The following remarks, suggested by the perusal of *The Kama Sutra*, and communicated to me by the gentleman whose notes I have utilised in former pages, will not be unwelcome:

The first impression on roughly running through the writings of the old Indian Sages is that Europeans and modern Society generally would be greatly benefited by some such treatises. It is difficult to get Englishmen to acknowledge that matrimonial happiness may in many cases be attained by a careful study of the passions of a wife, that is to say admitting that a wife be allowed to feel passion. Many a life has been wasted, and the best feelings of a young woman outraged by the rough exercise of what truly become the husband's "rights," and all the innate delicate sentiments and illusions of the virgin bride are ruthlessly trampled on, when the curtains close round the couch during what is vulgarly called the "first night." The master either swoops down on his prey like a vulture, or what is just as bad, sins by ignorance; appearing to the trembling creature either as a cruel brute

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or a stupid, bungling fool. The French nation, certainly more refined in love matters than the English, know this well, and have founded many novels upon the danger arising from the folly of husbands not knowing how to woo their wives delicately. Unfortunately, Continental marriages are no more made in heaven than are those of the "nation of shopkeepers," as what is the use of all the husband's art, gentle kindness and soothing endearments, when his courtship begins only *after* marriage and not *before*? The *summum bonum* is the English system of free choice and mutual engagement without "go-betweens," and the husband to possess all the philosophy and knowledge of conjugal arts peculiar to the people who dwell under a hotter sun than we do. Such ideas however are quite foreign to insular minds, and those daring to give them utterance are put down as paradoxical philosophers, or simply obscene wretches. The Englishman who would advise "those about to marry" to read Balzac, would probably be rated as a madman, and if he continued would be told that there is nothing to be learnt from "dirty foreigners" but debauchery and vice. The same reproach cannot apply to the work under notice, written many thousands of years ago, and which has obtained the consecration of time.

Let us now glance at some of the most salient features, some of the teachings contained in this admirable work:

There are sixty-four arts to be learned by a woman, among which, although several, such as tattooing, colouring the teeth, cock fighting, are foreign to our Western notions, we find many that our women would do well to acquire more thoroughly:—music, dancing, drawing, making beds, cooking, sewing, reading, knowledge of about gold and silver coins, chemistry, gardening, composing poems, the rules of society, and how to pay respects and compliments to others. (pp. 24 to 28).

The life of a citizen is next treated, his house and garden described, and advice is offered as to his toilet, ablutions,

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social intercourse, and the kinds of women he should frequent.

The second part is devoted to the consideration of Sexual Union. Men and women are divided each into three classes, the former according to the size of the lingam, the latter according to the depth of the yoni. Tables are given of equal and unequal unions. The amount of pleasure enjoyed by the different sexes is compared, and various questions connected with the subject are considered. The whole chapter is worth careful study, especially when looked upon, as it should be, from the translator's point of view:

> So many men utterly ignore the feelings of the woman, and never pay the slightest attention to the passion of the latter. To understand the subject thoroughly, it is absolutely necessary to study it, and then a person will know that, as dough is prepared for baking, so must a woman be prepared for sexual intercourse, if she is to derive satisfaction from it.

In the second chapter the various modes of embracing are described, put in order and analysed, but the subject is acknowledged to be inexhaustible for:

> Even those embraces that are not mentioned in the Kama Shastra should be practised at the time of sexual enjoyment, if they are in any way conducive to the increase of love or passion. The rules of the Shastra apply so long as the passion of man is middling, but when the wheel of love is once set in motion, there is then no Shastra and no order. (p. 51).

Chapter III on Kissing is one of the most charming in the book; it is almost poetical, and I should like to transcribe it *in extenso;* space however compels me to limit myself to one short extract:

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When a woman looks at the face of her lover while he is asleep, and kisses it to show her intention or desire, it is called a "kiss that kindles love."

When a woman kisses her lover while he is engaged in business, or while he is quarrelling with her, or while he is looking at something else, so that his mind may be turned away, it is called a "kiss that turns away."

When a lover coming home late at night kisses his beloved who is asleep on her bed in order to show her his desire, it is called a "kiss that awakens." On such an occasion the woman may pretend to be asleep at the time of her lover's arrival, so that she may know his intention and obtain respect from him. (p. 54).

Chapter IV. on Scratching with the Nails is very curious. The marks produced are of eight kinds. The proceeding is of course entirely foreign to our European notions, nor is the practice apparently universal in the East, for the author says:

But pressing with the nails is not an usual thing except with those who are intensely passionate, i.e., full of passion. It is employed together with biting, by those to whom the practice is agreeable. (p. 56).

The chapter which follows on Biting is equally curious. The different kinds of biting are eight in number, among which that done with all the teeth is called the "line of jewels."

The various Postures are carefully considered in the sixth chapter, and many are described which would seem to be impossible of accomplishment by stiff-limbed Europeans. Variety is here, as elsewhere, inculcated:

An ingenious person should multiply the kinds of congress after the fashion of the different kinds of beasts and of birds. For these different kinds of congress, performed according to the usage of each country, and the liking of each individual, generate love, friendship, and respect in the hearts of women. (p. 67).



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The various Modes of Striking are analysed in Chapter VII. There are six parts of the body which may be struck, four kinds of striking, and eight different sounds or cries arising therefrom. Nor are the blows always given with the hand:

The wedge on the bosom, the scissors on the head, the piercing instrument on the cheeks, and the pinchers on the breasts and sides may also be taken into consideration with the other four modes of striking, and thus give eight ways altogether. But these four ways of striking with instruments are peculiar to the people of the southern countries, and the marks caused by them are seen on the breasts of their women. They are local peculiarities, but Vatsyayana is of opinion that the practice of them is painful, barbarous, and base, and quite unworthy of imitation.

In the same way anything that is a local peculiarity should not always be adopted elsewhere, and even in the place where the practice is prevalent, excess of it should always be avoided. Instances of the dangerous use of them may be given as follows. The King of the Panchalas killed the courtezan MADHAVASENA by means of the wedge during congress. King SHATAKARNI SHATAVAHANA of the Kuntalas deprived his great Queen MALAYAVATI of her life by a pair of scissors, and NARADEVA, whose hand was deformed, blinded a dancing girl by directing a piercing instrument in the wrong way.

About these things there cannot be either enumeration or any definite rule. Congress having once commenced, passion alone gives birth to all the acts of the parties. (p. 70).

There is nothing new under the sun. The Marquis de Sade probably did not even know of the existence of *The Kama Sutra*, and yet the cruelties he revelled in were evidently practised in the East centuries before he wrote. He invented then nothing.

In Chapter VIII. we are told when and in what way a woman

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may act the part of a man; and the acts of the man, subdivided in nine ways, are fully described. Here are the lines with which the chapter begins and ends:

When a woman sees that her lover is fatigued by constant congress, without having his desire satisfied, she should, with his permission, lay him down upon his back, and give him assistance by acting his part. She may also do this to satisfy the curiosity of her lover, or her own desire of novelty.

Though a woman is reserved, and keeps her feelings concealed, yet when she gets on the top of a man, she then shows all her love and desire. A man should gather from the actions of the woman of what disposition she is, and in what way she likes to be enjoyed. A woman during her monthly courses, a woman who has been lately confined, and a fat woman should not be made to act the part of a man. (pp. 72, 75).

The eleventh chapter treats of a subject so disgusting that I would fain pass it over in silence, should I not in so doing be departing from the principle of this work. Its consideration is the more imperative from the fact that the practice undoubtedly continues in Europe, although, let us hope, less generally, and in circumstances less revolting that in the East. "The *Auparishtaka* or Mouth Congress appears to have been prevalent in some parts of India from a very ancient time. The 'Shushruta,' a work on medicine some two thousand years old, describes the wounding of the lingam with the teeth as one of the causes of the disease treated upon in that work." It is practised by men and women irrespective of sex, and also by eunuchs, who appear to be the chief agents.

There are two kinds of eunuchs, those that are disguised as males, and those that are disguised as females. Eunuchs disguised as females imitate their dress,

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speech, gestures, tenderness, timidity, simplicity, softness and bashfulness. The acts that are done on the jaghana or middle parts of women, are done in the mouths of these eunuchs, and this is called Auparishtaka. These eunuchs derive their imaginative pleasure, and their livelihood from this kind of congress, and they lead the life of courtezans. Eunuchs disguised as males keep their desires secret, and when they wish to do anything they lead the life of shampooers.

The eight different ways in which the eunuch shampooer performs his filthy office are then described; and the districts of India in which Auparishtaka prevails are enumerated. But so abominable a propensity is not encouraged, nor even permitted to high cast men. It

should never be done by a learned Brahman, by a minister that carries on the business of a state, or by a man of good reputation, because though the practice is allowed by the Shastras, there is no reason why it should be carried on, and need only be practised in particular cases. As for instance the taste and the strength, and the digestive qualities of the flesh of dogs are mentioned in works on medicine, but it does not therefore follow that it should be eaten by the wise. In the same way there are some men, some places and some times, with respect to which these practices can be made use of. (p. 79).

Chapter x., which concludes the second part, and in which Congress and Love Quarrels are discussed, is in parts a prose poem, and affords some charming pictures of Hindu domestic life:

In the pleasure-room, decorated with flowers, and fragrant with perfumes, attended by his friends and servants, the citizen should receive the woman, who will come bathed and dressed, and will invite her to take refreshment and to drink freely. He should then seat her on his left side, and holding her hair, and touching also the end and knot of her garment, he should gently embrace her with his right arm. They should then carry on an amusing conversation on various subjects, and may also talk suggestively of

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things which would be considered as coarse, or not to be mentioned generally in society. They may then sing, either with or without gesticulations, and play on musical instruments, talk about the arts, and persuade each other to drink. At last when the woman is overcome with love and desire, the citizen should dismiss the people that may be with him, giving them flowers, ointments, and betel leaves, and then when the two are left alone, they should proceed as has been already described in the previous chapters. (p. 80).

Congress is then subdivided into seven different kinds, each of which has its special designation, and advice is offered concerning quarrels and the way to make them up.

Part III., which is divided into 5 chapters, treats of Courtship and Marriage, and is a charming mixture of sound advice, puerile notions, and worldly cynicism; it merits careful study.

The latter subject is continued in the two chapters which compose the fourth part, in which are considered the manner of living of a virtuous married woman, the conduct of the wives of one man towards each other, as well as that of a virgin widow re-married, &c.

Part V., 6 chapters, is an elaborate disquisition on Adultery, worthy of Sanchez. "A man may resort to the wife of another, for the purpose of saving his own life, when he perceives that his love for her proceeds from one degree of intensity to another. These degrees are ten in number," and each has its distinguishing appellation. There are twenty-four causes of a woman rejecting the addresses of a man, and twenty-four descriptions of men who generally obtain success with women.

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The women who are easily gained over are of forty-one kinds, among which are those "who stand at the door of their houses," or who are barren, lazy, cowardly, deformed, vulgar, ill-smelling, sick, or old. The signs of a woman manifesting her love are ten in number. There are some shrewd pieces of advice in these two chapters:

A clever man, depending on his own ability, and observing carefully the ideas and thoughts of women, and removing the causes of their turning away from men, is generally successful with them.

When a man is endeavouring to seduce one woman, he should not attempt to seduce any other at the same time. But after he has succeeded with the first, and enjoyed her for a considerable time, he can keep her affections by giving her presents that she likes, and then commence making up to another woman. When a man sees the husband of a woman going to some place near his house, he should not enjoy the woman then, even though she may be easily gained over at that time. A wise man having a regard for his reputation should not think of seducing a woman who is apprehensive, timid, not to be trusted, well guarded, or possessed of a father-in-law, or mother-in-law. (pp. 122, 125).

Seduction in the East is not always accomplished at first hand, but Go-betweens are sometimes employed. Their nature and *modus operandi* are detailed in Chapter IV. These female messengers are of eight different kinds, but their duties are much the same.

Now the go-between, having wheedled herself into the confidence of the woman by acting according to her disposition, should try to make her hate or despise her husband by holding artful conversations with her, by telling her about medicines for getting children, by talking to her about other people, by tales of various kinds, by stories about the wives of other men, and by praising her beauty, wisdom, generosity and good nature, &c. (p. 130).

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Kings and their ministers have no access to the abodes of others, and moreover their mode of living is constantly watched and observed and imitated by the people at large, just as the animal world, seeing the sun rise, get up after him, and when he sets in the evening, lie down again in the same way. Persons in authority should not therefore do any improper act in public, as such are impossible from their position, and would be deserving of censure. But if they find that such an act is necessary to be done, they should make use of the proper means as described in the following paragraphs. (p. 137).

The "means of gaining over the wives of others secretly," above alluded to, and to which Chapter v. is devoted, are seven in number, and are in the case of a king generally performed by go-betweens, and even by one of his own wives. Persons in a less exalted position have not the same difficulties to encounter.

The head man of the village, the King's officer employed there, * * * can gain over female villagers simply by asking them. It is on this account that this class of women are called unchaste women by voluptuaries.

In the same way the superintendents of cow pens enjoy the women in the cow pens; and officers, who have the superintendence of widows, of women who are without supporters, and of women who have left their husbands, have sexual intercourse with these women. The intelligent accomplish their object by wandering at night in the village, while villagers also unite with the wives of their sons, being much alone with them. Lastly the superintendents of markets have a great deal to do with female villagers at the time of their making purchases in the market.

In the sixth chapter the condition of the Women of the Royal Harem is considered. "Some Kings, who are compassionate, take or apply certain medicines to enable them to enjoy many wives in one night, simply for the purpose of

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satisfying the desire of their women," but as a rule the women do not "have their desires satisfied, because their only husband is common to many wives," and they "get men into their apartments in the disguise or dress of women," or

> Having dressed the daughters of their nurses, or their female friends, or their female attendants, like men, they accomplish their object by means of bulbs, roots, and fruits having the form of the Lingam, or they lie down upon the statue of a male figure, in which the Lingam is visible and erect. (p. 142).

Men are counselled, however, not to enter the Royal Harem, even though it may be easily accessible, on account of the numerous disasters to which they may be exposed there, but rather to look after their own wives. The nine causes of the destruction of a woman's chastity are enumerated, and the chapter and part terminate with the following moral:

> A clever man, learning from the Shastras the ways of winning over the wives of other people, is never deceived in the case of his own wives. No one, however, should make use of these ways for seducing the wives of others, because they do not always succeed, and, moreover, often cause disasters, and the destruction of Dharma and Artha. This book, which is intended for the good of the people, and to teach them the ways of guarding their own wives, should not be made use of merely for gaining over the wives of others.

Part VI. about Courtezans was prepared by Vatsyayana from a treatise written by DATTAKA some two thousand years ago, now apparently lost. "The Hindoos," observes Mr. ARBUTHNOT, have ever had the good sense to recognise courtezans as a part and portion of human society, and so long as they behaved themselves with decency and propriety, they were regarded

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with a certain respect. Anywise, they have never been treated in the East with that brutality and contempt so common in the West, while their education has always been of a superior kind to that bestowed upon the rest of womankind in Oriental countries. In the earlier days the well-educated Hindoo dancing girl * and courtezan doubtless resembled the Hetera of the Greeks, and being educated and amusing, were far more acceptable as companions than the generality of the married or unmarried women of that period." (p. 149). It is evident that no complete notion can be obtained of the private life of the Hindus without taking the courtesan into consideration.

In the first chapter are discussed what kind of persons a prostitute should form friendships with; what sort of men she should resort to; what avoid; what her own characteristics and qualities should be; by what means she may attach to herself the man she desires.

"When a courtezan is living as a wife with her lover, she should behave like a chaste woman, and do everything to his satisfaction." This is the sound advice with which chapter II. opens, and which is entirely occupied by similar salutary counsel, at times somewhat Oriental in its tenour, to kept women living with their protectors as their wives.

The third Chapter is a very curious one. In it are explained

* Compare the description of a Nautch Girl by Edward Sellon at p. 74 of Index Librorum Prohibitorum.



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twenty-seven artifices for getting money from a lover; eight ways in which a waning lover should be treated; twenty-eight means of getting rid of a lover.

When a courtezan abandons her present lover after all his wealth is exhausted, she may then consider about her re-union with a former lover. But she should return to him only if he has acquired fresh wealth, or is still wealthy, and if he is still attached to her. And if this man be living at the time with some other woman she should consider before she acts.

This judicious advice forms the theme of Chapter IV. The conditions of the man with whom she is about to re-unite herself are considered under six headings, and the means of gaining him over occupy eleven paragraphs.

In Chapters V. and VI. we have a minute analysis of the gains and losses which a courtesan may meet with, the doubts which may perplex her, and finally a list of the different kinds of courtesans. "Men want pleasure, while women want money, and therefore, this Part, which treats of the means of gaining wealth, should be studied." (p. 182).

In the two chapters which compose the seventh and last part, numbered in error VI., advice is offered about Personal Adornment, the Marriage of Daughters of Courtesans, *&c.*; and recipes are given for the composition of Love Philters and Aphrodisiacs. Further, there are minute instructions concerning "*Apadravyas*, or things which are put on or around the lingam to supplement its length or its thickness, so as to fit it to the yoni," and the

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ways of enlarging the lingam itself are also related. Nor is this all:

The people of southern countries think that true sexual pleasure cannot be obtained without perforating the lingam, and they therefore cause it to be pierced like the lobes of the ears of an infant pierced for earrings.

Now, when a young man perforates his lingam he should pierce it with a sharp instrument, and then stand in water so long as the blood continues to flow. At night he should engage in sexual intercourse, even with vigour, so as to clean the hole. After this he should continue to wash the hole with decoctions, and increase the size by putting into it small pieces of cane, and the wrightia antidysenterica, thus gradually enlarging the orifice. It may also be washed with liquorice mixed with honey, and the size of the hole increased by the fruit stalks of the sima-patra plant. The hole should also be annointed with a small quantity of oil.

In the hole made in the lingam a man may put Apadravyas of various forms, * * *. All these Apadravyas should be rough on the outside according to their requirements. (p. 190).

I terminate with regret this rather long analysis, which it has afforded me a real pleasure to make, and which I will conclude by culling a paragraph or two from Mr. Arbuthnot's *Concluding Remarks*.

Thus end (*sic*), in seven parts, the Kama Sutra of Vatsyayana, which might otherwise be called a treatise on men and women, their mutual relationship, and connection with each other.

It is a work that should be studied by all, both old and young; the former will find in it real truths, gathered by experience, and already tested by themselves, while the latter will derive the great advantage of learning things, which some perhaps may otherwise never learn at all, or which they

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may only learn when it is too late ("too late" those immortal words of Mirabeau) to profit by the learning.

It can also be fairly recommended to the student of social science and of humanity, and above all to the student of those early ideas, which have gradually filtered down through the sands of time, and which seem to prove that the human nature of to-day is much the same as the human nature of the long ago. * * * .

The author of the present work must also have had a considerable knowledge of the humanities. Many of his remarks are so full of simplicity and truth, that they have stood the test of time, and stand out still as clear and true as when they were first written, some eighteen hundred years ago.

As a collection of facts, told in plain and simple language, it must be remembered that in those early days there was apparently no idea of embellishing the work, either with a literary style, a flow of language, or a quantity of superfluous padding. The author tells the world what he knows in very concise language, without any attempt to produce an interesting story. From his facts how many novels could be written! Indeed much of the matter contained in parts III. IV. V. and VI., has formed the basis of many of the stories and the tales of past centuries.

And now, one word about the author of the work, the good old sage VATSYAYANA. It is much to be regretted that nothing can be discovered about his life, his belongings, and his surroundings. At the end of Part VII he states that he wrote the work while leading the life of a religious student (probably at Benares) and while wholly engaged in the contemplation of the Deity. He must have arrived at a certain age at that time, for throughout he gives us the benefit of his experience, and of his opinions, and these bear the stamp of age rather than of youth; indeed the work could hardly have been written by a young man.

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De la Sodomie *et particulièrement* de la Sodomie des Femmes distinguée du Tribadisme par le R. P. Louis Marie Sinistrari d'Ameno auteur de la *Démonialité* Traduit du Latin Paris Isidore Liseux, Editeur Quai Malaquais, n° 5 1883

Size of paper 6¼ by 4⅛, of letter-press 4¼ by 2⅜ inches; counts 4; pp. VI. and 104 with an unnumbered colophon; title-page printed in red and black, with publisher's vignette. This is a translation of the **De Sodomia Tractatus,** noticed at p. 20, *ante.* The volume forms No 5 of the *Nouvelle Collection Elzévirienne* of which the issue was 150 copies each. As many of these volumes have already become scarce, and the complete set difficult to unite, it may be useful to note the titles of the different volumes: 1. **Le Petit-Neveu de Grécourt**—2. **Le Trente et Un de la Zaffetta** (p. XXVIII. note 32, *ante*)—3. **Les Cadenas et Ceintures de Chasteté,** with plates—4. **La Tariffa delle Puttane** (p. XXI. note 21, *ante*)—6. **Contes** *de* Vasselier—7. **La Puttana errante,** *poème de* Lorenzo Veniero—8. **Doutes Amoureux**—9. **Le Zoppino** (p. XX. note 20, *ante.*)

At p. 444, *ante,* I have noticed one of the works comprised in M. Liseux's *Musée Secret du Bibliophile,* the other works are: **Les Dialogues de Luisa Sigea** *de* Chorier (seule traduction fidèle du *Meursius*), 4 vols.—**Sonnets Luxurieux** *de* Pietro Aretino, 1 vol.—**Les Ragionamenti** *de* Pietro Aretino, 6 vols, (p. XXVI. note 28, *ante*)—**La Cazzaria** *de* Vignale, 1 vol.

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As I have mentioned OCTAVE DELEPIERRE at some length in the introduction to this volume, I may be excused for noticing two minor works of his which have escaped the attention of his bibliographer.* The first turns upon the subject which he had already treated in **An Point Curieux des Mœurs Privées de la Grèce,** † and is to all intents and purposes the same work rewritten, and enlarged, as was his frequent custom:

**Dissertation sur Les Idées Morales des Grecs** et sur le Danger de lire Platon Par M. AUDÉ, bibliophile. Rouen Chez J. LEMONNYER, Libraire *Passage Saint-Herbland.* 1879

Size of paper $7\frac{3}{4}$ by $5\frac{1}{4}$, of letter-press $4\frac{5}{8}$ by $2\frac{5}{8}$ inches; counts 4; pp. 20 ex titles; title-page printed in red and black, with publisher's monogram and one short line; printed at Évreux; 300 copies issued; green, printed outer wrapper. This volume, which forms one of a well printed, well edited series of *Curiosités Bibliographiques*, was noticed at the time of

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* To the books &c. in which notices of OCTAVE DELEPIERRE occur, noted at foot of pp. XLV. and XLVI. *ante*, may be added: **Messager des Sciences de Gand**, p. 497; **Vlaemsche School**, of Antwerp, p. 140; **Journal des Beaux Arts**, de M. SIRET, p. 133; **Athenæum Belge**, p. 188; **Polybiblion**; all of the year 1879.

† **Index Librorum Prohibitorum**, p. 472.

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its appearance as an "opuscule qui roule sur un sujet bien scabreux, traité d'ailleurs le plus décemment du monde." * The other book, of an entirely different character, is :

Exposition Universelle de 1862, A Londres. 8ième Classe— No. 273. **Machine Intéressante,** à Mouvement Rotatoire Continu. Par M. E. FOSSEY, Ingénieur Constructeur à Lasarte (Espagne). Modifiée par NÉPOMUCÈNE CHALON, Grand Con-fesseur des Visitandines de Bréda. *(Le système modifié est breveté en France et à l'Etranger.)* Lasarte. 1864.

Size of paper 6⅝ by 4⅜, of letter-press 5 by 2⅝ inches; no signatures; pp. 12; on title-page one plain and three graduated lines; buff, printed outer wrapper; printed in London; "Tiré à 50 Exemplaires seulement."

The idea of this little *jeu d'esprit* suggested itself to O. DELEPIERRE on his reading a curious notice of a machine in the London exhibition of 1862. The object around which his wit sparkles may be easily divined from the following brief extracts :

Les appareils générateurs destinés aux Nocs et à l'alimentation des hauts-fourneaux féminins, ont été l'objet de nombreuses études, et ont subi dans ces derniers temps diverses transformations qu'il nous semble utile de rappeler sommairement, en faisant connaître les inconvénients inhérents à chaque système.

* **Le Livre,** bibliographie moderne, Nov. 1880, p. 323.

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With a reference to a favourite writer of his, SCHURIGIUS,* he then briefly glances at "les machines à cape, et sans cape," at the "vitesse convenable du piston moteur avec la lenteur nécessaire à l'émission de la machine subjective," at the frequent want of "la durée de la raideur, et conséquement" of "l'effet utile," &c. and continues:

M. E. Fossey * * * a cherché à éviter les inconvénients signalés, inhérents aux machines avec ou sans capes, en substituant à ces organes vitaux, des *Distributeurs* composés de *disques métalliques à mouvement rotatoire continu.* La fonction de ces disques consiste à placer l'extérieur des matrices vis-à-vis d'un piston en caoutchouc, qui est mis en mouvement par des canaux qui chassent du lait échauffé, dans le tuyau de refoulement ou réservoir de reception de la matière, et produit le même effet que l'éjaculation ordinaire.

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The magazine noticed at p. 358, *ante*, is brought to a close as these sheets are being printed. It is complete in 6 parts, pp. 192, and the title-page, surrounded by thin lines, and bearing a vignette of an angel's head, and false impress and date, is thus worded: **The Boudoir**; A Magazine of Scandal, Facetiæ, etc. London. H. SMITH, 37, Holywell Street. Printed for the Booksellers. MDCCCLX.

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**Le Roman du Curé** (p. 453, *ante*) of which, we are told, no less than seven Belgian editions exist, was reprinted in 1884, by HENRY ORIOL & Cie. of Paris.†

* **Centuria Librorum Absconditorum**, pp. XVII. and 1 to 14.

† **Le Livre**, bibliographie moderne, No. for Sept. 1884, p. 557.

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An English version of **Le Citateur,*** together with other anti-clerical matter, will be found in :

**An Eye-Opener.** "Citateur, par Pigault." Le Brun, Doubts of Infidels: embodying Thirty Important Questions to the Clergy. also Forty Close Questions to the Doctors of Divinity. By ZEPA. Second Edition. Boston: WILLIAM WHITE and Company, Banner of Light Office, 14 Hanover Street.

8vo.; pp. 168; entered in the year 1871. The ignorant misprinting on the title-page is sufficient to show that this volume is more curious than valuable.

S. J. PRATT (p. 99, *ante*) appears to have derived his pseudonym from his mistress, Mrs. MELMOTH, "whose talents as an actress were of such respectability as to procure a comfortable subsistence for herself and friend."†

The Rouen edition of **Catéchisme des Gens Mariés,** mentioned at p. 453, *ante*, was published by J. LEMONNYER, in

* **Centuria Librorum Absconditorum**, p. 487.

† **The Grobe** *a Satire*, by T. J. MATHIAS; **Notes and Queries**, 6s. VII. 37.



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1880; size of paper $7\frac{3}{8}$ by $4\frac{3}{4}$, of letter-press $4\frac{5}{8}$ by $2\frac{3}{8}$ inches; pp. II. and 62 ex titles; title-page printed in red and black, with publisher's monogram; issue 400 copies; no frontispiece.

I have erroneously noted **Das Kloſter** * as complete in 10 vols. but 13 vols. are really required, of which the thirteenth is entitled: **Die Fliegenden Blätter** *&c.* Stuttgart, 1850. To these may be added, as supplement, **Der Schatzgräber,** 8 parts, 1846 to 1848; and **Das Schaltjahr,** 5 vols., 1846 to 1847, vol 1. dated in error 1876. Both were compiled and published by J. SCHEIBLE, the latter with numerous illustrations.

Mme. CARACCIOLO's **Mystères des Couvents de Naples** † has been translated into German, and issued at Berlin, as: **Geheimniſse der Klöſter Neapels;** and into English as: **Memoirs** *of* HENRIETTA CARACCIOLO, *&c. London:* RICHARD BENTLEY, *&c.* 1864. 8vo.; pp. x. 374; with a portrait of the authoress.

The second volume of ΚΡΥΠΤΆΔΙΑ, the noteworthy publication of which vol. 1. will be found noticed at p. 359, *ante,*

* Centuria Librorum Absconditorum p. 498.

† Centuria Librorum Absconditorum p. 506.

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reaches me in time to add briefly its contents; date 1884; tiré à 135 exemplaires numérotés :

Folk-lore de la Haute-Bretagne.—Contes picards. 2de Série.—Schwedische Schwänke und Aberglauben aus Norland.—Anmerkungen.—Literatura popular erotica de Andalucia.—Some erotic Folklore from Scotland.—Dictons et formulettes de la Basse-Bretagne.—An erotic English Dictionary.—Le poskočnica, sorte de Kolo ou ronde des Serbes.—Trois contes alsaciens.—Glossaire cryptologique du breton.—Welsh Aedœologie.

The passage given at p. 60, *ante*, was reprinted in October, 1884, with variation in the wording, and considerable augmentation of details, 8vo. size, pp. 12, with a half-title only, worded : *Suppressed Scenes from the Memoirs of Fanny Hill.*

I cannot better terminate this bibliographical attempt, in which English fiction so largely figures, than by noticing two tales which reach me as these pages are passing through the press :

**Abishag**; a Luscious Tale of a Successful Physiological Search after Rejuvenescence, *Fully disclosing the Secret of the only natural and true Elixir capable of effecting such a desirable necessity*. By David II. Jerusalem 1851.

Size of paper $7\frac{1}{2}$ by 5, of letter-press $4\frac{3}{4}$ by 3 inches; counts 4; pp. 24; two graduated lines on the title-page, which is printed in red and black; "Limited to 166 Copies, viz., 16 Copies on

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Whatman's Hand Made Paper, and 150 Copies on Ordinary Toned Paper;" printed in London; published in 1884.

This is a husband's confession of infidelity to his wife, and the Elixir for rejuvenescence, promised on the title-page, is nothing more than the contact of a young girl. Taking the episode of David and Abishag for his text, the narrator tells us how, tiring of his wife six months after marriage, he has connection with Jemima, his servant maid, and continues the intimacy for two years, until she gets a husband. As he grows older his power of satisfying his wife diminishes, until he seduces Jemima's successor, "a young orphan girl of about eighteen, who has never been in service before," and finds himself in a position to serve both mistress and maid. His wife compliments him on his return of vigour, and enquires the cause, which, after some hesitation, he discloses. His partner expresses surprise that such girls can have so much influence, but, being an accommodating woman, she determines to keep the secret, and to profit by the discovery. On Polly's departure to wed "a particularly well hung young butcher," she engages another docile maid, "always making a change every three months or so, as fresh girls are most effective." The idea of a wife condoning, and even profiting by her husband's libertinism, if not strictly new, is at any rate not hackneyed, and a more thorough, less flimsy treatment than in the volume before us might have secured an attractive narrative. The constant use

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of obscene words is regrettable. "This book," we are told, "is strictly true and the faithful result of the experiments of the Author." The volume closes with *A Wife's Revenge a New Tale of a Tub*, an insignificant sketch occupying only 3 pages.

**Randiana**; or Excitable Tales; being the Experiences of An Erotic Philosopher. New York: MDCCCLXXXIV.

Size of letter-press 5 by 3 inches; counts 4; pp. 127; title-page printed in red and black, with a triangular fleuron and a —o—; "Limited to 150 Copies," of which the few on hand made paper measure 7 by 4½ inches; the half-title reads: *The Experiences of a Cunt Philosopher.*

Each one of the twenty-four chapters into which this entertaining volume is divided contains a "little love affair," briefly but cleverly told, of which the author is the hero. None of these adventures go beyond the strictly possible, most of them indeed, with due allowance for admissible colouring, might well have happened to any man about town possessed of money, nerve and winning ways. Nevertheless, the author must pardon me for avowing scepticism when he affirms: "I am a plain matter of fact man, and relate only that which is strictly true, so that no matter how singular some of my statements may appear to those who have never passed through a similar experience, the avouchment that it is a compendium of pure fact may serve to increase the zest with which I hope it may be

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read." I hesitate, for instance, to believe to the full in the magic efforts of Pinero Balsam, and the use with impunity of such an aphrodisiac; or in such scenes as the flagellation orgies practised by Father Peter, of St. Martha of the Angels, South Kensington (the veil is too transparent to need lifting); or in the bold adventure with the virtuous Mrs. Leveson. The very improbability of these scenes will no doubt be considered by some as a mark of originality, and the volume will assuredly be hailed as a boon by all philosophers of the same order as the author. I have but to add that this well written and carefully printed little book may be offered as a veritable *bonne bouche* after the many tedious, talentless bawdy tales which have been noticed in the foregoing pages.

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# AUTHORITIES CONSULTED.

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## ON QUOTING AUTHORITIES.

Unless you've read it with your eyes
Set nothing down, nor ought surmise.
Imagination leads to lies
In Bibliography. The wise
Know well this golden rule to prize.
But if a beaten path you tread,
(You surely must if much you've read)
And needs must say what has been said,
Give your Authority—be terse—
Quote Author, Title, Chapter, Verse,
That each one to the fountain head
At once and surely may be led,
And read himself what you have read.

P. F.

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# A List of Authorities Consulted.*

**Affaire du Grand Scandale de Bordeaux** avec L'acte d'accusation in-extenso. Sans coupure, tel qu'il a été lu à l'audience et qu'aucun journal n'a reproduit intégralement à cause des détails immoraux qu'il contient. Bordeaux Émile Pellerin, 1881 A pamphlet of pp. 52; partly double columns.

**L'Affaire Léo Taxil-Pie ix.** Procès intenté par M. Le Comte Girolamo Mastaï neveu de Pie ix par devant le Tribunal civil de Montpellier Audience des Jeudis 4 et 11 Mai 1882 Chez Tous les Libraires de France MDCCCLXXXII Printed by Collombon et Brûlé, Paris; counts 4; pp. 70, and one unnumbered page of *Jugement*.

**Aggrabating Ladies** being a list of works published under the pseudonym of "A Lady," with preliminary suggestions on the art of describing books bibliographically. By Olphar Hamst London Quaritch 1880. 8vo.; pp. 58. In spite of a somewhat misleading title, this pretty little volume is strictly bibliographical, and embodies some of Mr. Ralph Thomas's experiences and suggestions on cataloguing, pseudonyms, &c., which are worth careful consideration. Noticed in **Notes and Queries**, 6s., II. 280.

**Allgemeines Gelehrten-Lexicon** herausgegeben von Christian Gottlieb Jöcher Leipzig 1750. 4to. with continuation by Johann Christoph Adelung.

**American Literature** An Historical Sketch 1620—1880 by John Nichol, LL.D. Edinburgh A. and C. Black 1882 Large 8vo.; pp. xii. 472.

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* See also **Centuria Librorum Absconditorum**, pp. 477 to 518; and **Index Librorum Prohibitorum**, pp. 439 to 476.



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**L'Amour** Cinquième Édition Paris HACHETTE 1861 12mo.; author J. MICHELET.

**Anonymes, Pseudonymes et Supercheries Littéraires de la Provence** ancienne et moderne par ROBERT REBOUL. Marseille, MARIUS LEBON, 1878. No signatures; pp. 445, with 1 page of *Table* unnumbered. Forms a supplementary vol. to the 1872 edition of the *Anonymes* of Barbier.

**The Antiquarian Magazine & Bibliographer.** Edited by EDWARD WALFORD, M.A. London: WILLIAM REEVES. The first No. appeared in January, 1882.

**The Antiquary:** A Magazine devoted to the Study of the Past. Edited by EDWARD WALFORD, M.A. London: ELLIOT STOCK. The first number appeared in January, 1880.

**L'Art d'Aimer Les Livres** et de les connaître lettres à un jeune bibliophile par JULES LE PETIT *Eaux-Fortes de* ALFRED GÉRARDIN Paris Se vend chez l'Auteur 1884 "Cent exemplaires de luxe" contain "une double épreuve, tirée en bistre, de chaque eau-forte."

**Athenæum Belge.**

**Auguste Poulet-Malassis—Bibliographie Descriptive et Anecdotique** des Ouvrages écrits ou publiés par lui Par UN BIBLIOPHILE ORNAIS Paris ROUQUETTE. Libraire 57, Passage Choiseul, 57 1883 8vo.; pp. v. 45 ex titles; title in red and black, with an allegorical fleuron and the letters PM; "Tiré à 100 Exemplaires numérotés." This pamphle is from the pen of the Cte G. DE CONTADES, who has since contributed an interesting biographical notice of AUGUSTE POULET-MALASSIS, enriched with a portrait of that publisher by GAUJEAN.* The *Bibliographie* was favourably noticed, by an esteemed

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* **Le Livre,** bibliographie ancienne, Mars, 1884.

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critic, as a "travail, aussi intéressant que consciencieux."* Although the author tells us in the preface to his *Bibliographie*, that: "Certains des documents qui la composent ont été pour nous l'objet de recherches laborieuses," he has not, I believe, in every instance made his notes with the books themselves before him; and I make bold to point out a few instances in which the information given is not in accord with the volumes in my possession. These suggestions may perhaps be deemed worthy of verification with a view to adoption in a new edition of the *Bibliographie*, which is already required, the first small issue being entirely out of print. I follow the chronological order adopted in the pamphlet:

1866. **Œuvres de Blessebois**, pagination given: xxxiv-216 et 164 pages. In the copy before me I find: part I. pp. xxxiv. and 210, plus 1 page of *Errata*, 1 page of *Table*, and 1 page of *Catalogue*, all unnumbered; part II. pp. 159, plus 1 page of *Table*, 1 of *Catalogue*, all unnumbered. Reckoning those of the first part together (exclusive of the preface which is correctly given) we have: pp. 212 or at most pp. 214.

1867. **Lupanie**, pagination given 178 pages. The copy before me has: pp. XII. of *Avant-propos* and 169, plus 1 page of *Table* and 3 pages of *Catalogue*, all unnumbered. Further, *Lupanie* is noted as "in-32," although it counts 4, and is serial with the *Œuvres de Blessebois*, above mentioned, which is described as "in-18."

1864. **Le Parnasse Satyrique du dix-neuvième siècle**, pagination given for vol. II. 262 pages. In my copy there are pp. 250 with 1 unnumbered page of *Errata*. Further, there is one frontispiece only, not two. No mention is made of the copies on China paper.

1866. **Le Nouveau Parnasse Satyrique** should have one frontispiece by F. Rops, which is not mentioned.

1864-1866. **Le Théatre Érotique**, the preface is signed Brisacier, not

* **Le Livre**, bibliographie moderne, Juin, 1884, p. 382.

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"BRIZACIER" as given. Omission again of any mention of the copies on "grand papier—Hollande et Chine" as announced in the catalogue affixed to *Lupanie*. The remark that this "est peut-être le plus licencieux des ouvrages publiés en Belgique par Poulet-Malassis" is certainly open to doubt.

1866. **Alcibiade.** I believe this publication to belong to JULES GAY: see his **Bibliographie des ouvrages relatifs à l'amour**, vol 1, p. 55, and **Procès des Rarettes**. In one of his son's catalogues it is given as: "traduit en français par M. C . . . professeur français." There is an edition of *Alcibiade* of the same year, "in-18," pp. xx and 120, on "papier vergé," with an obscene frontispiece, word for word the same as the edition under notice, and evidently reprinted from it; possibly this is the publication of Poulet-Malassis.

1866. **Point de Lendemain**, although serial with *Œuvres de Blessebois* and *Lupanie* (see above) is given as "in-16."

1867. **Contes Nouveaux** is the only work of Andréa de Nerciat noted, although we read in the *Avant-Propos:* "Une édition des œuvres de Nerciat format in-18, papier vergé, est présentement en cours de publication. Les ouvrages parus sont: **Contes Nouveaux**, 1 vol. avec portrait inédit—**Mon Noviciat**, 2 vols. avec 2 fig. libres sur acier—**Le Diable au Corps**, 3 vols. avec 12 fig. libres sur acier—**Les Aphrodites**, 4 vols. avec huit fig. libres sur acier—**Le Doctorat Impromptu.**" These were all published by POULET-MALASSIS in conjunction with BRIARD, the printer, and LÉCRIVAIN (See **Bibliographie**, Gay). In fact nearly all the obscene works published in Belgium between 1866 and 1869, when Poulet-Malassis dropped out of the partnership, were done by the trio; and their volumes are easily recognisable by their clever *avant-propos*, style of printing, &c. None of these are however mentioned in this *Bibliographie*.

1867. **Un Été à la Campagne** has a frontispiece by F. ROPS, not mentioned.

1867. **Organt**, which is same size as *Œuvres de Blessebois*, is given as "in-32." In fact, all these little books were styled "*Format Cazin*, in-32," by the publisher himself in his **Bulletin Trimestriel**, which should be studied

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by all who seek to reconstitute the list of works brought into the world by AUGUSTE POULET otherwise POULET-MALASSIS. The space necessary for all M. de Contades' omissions cannot here be granted; I cannot however pass over in silence **Les Tableaux des Mœurs du Temps**, one of Poulet-Malassis' most important publications, but which is not included in the *Bibliographie*.

**Authors and their Works** with dates being the Three Appendices to "The Reader's Handbook" by the Rev. E. COBHAM BREWER, LL.D. London: CHATTO and WINDUS 1884 The Appendices which form this volume are the completion of those added to the **Handbook**, see that title, *post*.

**Authors of the Day**; or List of the Literary Profession, for 1879, edited by WM. HOOE. London: W. POOLE. 1879. A pamphlet published at one shilling.

**Authorship & Publication**: A Concise Guide for Authors in matters relating to Printing and Publishing. London: WYMAN. 1882. 8vo.; pp. VIII. and 98; illustrated.

**Les Autographes** et le gout des autographes en France et à l'Étranger par M. DE LESCURE Paris J. GAY 1865 Large 8vo.; pp. XII. and 344.

**Bibliographical Notes** by JAMES CAMPBELL 3 vols.; MS. Two of the volumes are devoted to free books generally, the third is composed exclusively of **Notes** *on the illustrated editions of Erotic Works in my Collection*, and is prefaced by the following remarks: "In making this Collection I have found so much difficulty from the impossibility of obtaining accurate information on the subject, that it has occured to me it may be useful to retain a record that can be depended on of the works contained in the Collection. For obvious reasons the difficulty in procuring these books is daily increasing. The information contained in the Works on Bibliography is very defective regarding them, and being generally given at



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second hand is often very erroneous. In these notes nothing is stated that has not been verified by reference to the works themselves, which with two or three exceptions are still in my possession. The title-pages are given in full."

**Bibliographie Clérico-Galante** Ouvrages Galants ou Singuliers sur l'Amour, les Femmes, le Mariage le Théatre, Etc. Écrits par des Abbés, Prêtres, Chanoines, Religieux, Religieuses, Évêques, Archevêques, Cardinaux et Papes par L'Apôtre Bibliographe Paris M.-A. Laporte 1879 8vo.; pp. xxviii. and 178. The publisher is also the author. The first 28 pages of *Introduction* were issued separately, in 1879, as: **Histoire d'une Bibliographie Clérico-Galante.**

**Bibliographie des Bibliographies** par Léon Vallée Paris Em. Terquem 1883 Large 8vo.; pp. vi. and 773; double columns.

**Bibliographie des Impressions Microscopiques** par Ch. Nauroy Paris Charavay 1881 Small 8vo.; pp. 125 with *Table* unnumbered; printed at Abbeville; issue 250 copies.

**Bibliographie des Plaquettes Romantiques** par Ch. Nauroy Paris Charavay 1882 Small 8vo.; pp. 124; printed at Le Havre; issue 260 copies.

**Bibliographie érotique** A manuscript catalogue by Édouard Tricotel, begun June 27, 1871, and written throughout by him in a clear, fine hand-writing. It contains 1797 articles—careful and exact descriptions of erotic books which had passed through his hands, without any critical appreciations.

**Bibliographie Générale des Gaules** répertoire systématique et alphabetique des ouvrages, mémoires et notices concernant l'histoire, la topographie, la religion les antiquités et la langue de la gaule jusqu'à la fin du v^e^ siècle par Ch.-Émile Ruelle Paris Chez l'Auteur The first part of this work, still in course of publication, appeared in 1880.

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**La Bibliographie Jaune** Par L'Apôtre Bibliographe A Cocupolis et A Paris 1880 8vo.; pp. 103 ex title, plus 1 page of *Post-Face* unnumbered; yellow, printed outer wrapper. This bibliography of cuckolds was compiled and published by M.-A, Laporte.

**Bibliographie Nationale** Dictionnaire des Écrivains Belges et Catalogue de leurs Publications 1830-1880 Bruxelles P. Weissenbruch This dictionary was commenced in 1882, and is still in course of publication.

**Bibliographie Raisonnée et Pratique—Guide du Libraire-Antiquaire** et du Bibliophile par J. De Beauchamps et Ed. Rouveyre Paris Rouveyre & Blond 1882 8vo.; double cols.; illustrated with facsimiles of bindings &c.; in course of publication.

**The Bibliographer** A Journal of Book-Lore London: Elliot Stock The first No. of this noteworthy journal saw the light at Xmas. 1881, since which it has appeared regularly under the able editorship of Mr. Henry B. Wheatley.

**A Bibliography of Bibliography** or a Handy Book about Books which relate to Books By Joseph Sabin New York J. Sabin & Sons 1877 No signatures; usual 8vo. size; pp. cl. Joseph Sabin was an accomplished bibliographer, but an unsuccessful man of business. His first start was in Oxford, where he failed. He then went to the United States, where he failed twice. He expired at Brooklyn, June 5, 1881.

**Le Bibliophile** Gazette Illustrée des Amateurs et Bibliophiles des deux mondes. In course of publication by G. Brunox of Paris.

**Bibliotheca Arcana** seu Catalogus Librorum Penetralium London George Redway mdcccLxxxiv A catalogue of erotic books of all kinds, in course of publication.

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**Bibliotheca Curiosa** A Descriptive Catalogue of The Library of ANDREW J. ODELL, of New York. *The whole of which will be Sold at Auction* By BANGS & Co., No 656 Broadway, New York, November 18th &c. New York MDCCCLXXVIII. **2 vols. This remarkable and artistically printed catalogue was noticed in The Library Journal, III. 307; The Bookseller, Nov. 5, 1878; &c.**

**Bibliothèque Internationale de l'Art.—Les Livres à Gravures du XVI^e Siècle.—Les Emblèmes d'Alciat** par GEORGE DUPLESSIS Paris J. ROUAM 1884 **An illustrated pamphlet of pp. 62, with 6 unnumbered pages of titles and *Tables*.**

**Le Biographe**: publication mensuelle illustrée en photographie. Bordeaux et Paris. **1873-74; 3 livraisons; 8vo. Author JOSEPH DE CHAIGNOLLES.**

**The Book-Lover's Enchiridion**: Thoughts on the Solace and Companionship of Books, &c. By ALEXANDER IRELAND. London: SIMPKIN. 1883. **8vo.; with three illustrations.**

**The Book of the Thousand Nights and One Night**: now first completely done into English prose and verse from the original Arabic, by JOHN PAYNE. London: MDCCCLXXXII. **Before the completion of the publication this excellent translation rose to three or four times the original subscription.**

**La Bouche de Madame X***** Paris E. DENTU 1882 **One of the best of M. ADOLPHE BELOT's novels, containing some noteworthy remarks upon matters outside the story.**

**Bryan's Dictionary of Painters and Engravers.** New Edition Edited by ROBERT EDMUND GRAVES London: GEORGE BELL. **In course of publication.**

**Bulletin du Cazinophile** Période Initiale du Petit Format à Vignettes et Figures Collection Cazin par A. CORROËNNE Paris E. ROUVEYRE MDCCCLXXX **Of this pretty little volume, of pp. 240, only 377 copies were printed. A notice on CAZIN by the same author will be found in Miscellanées Bibliographiques, II. 140.** See also p. 498, *post*.

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**Catalogue d'une Collection de Libres Anciens et Modernes** rares et curieux avec Notes Historiques et Bibliographiques par JACQUES PIAZZOLI Milan DUMOLARD 1878. 8vo.; pp. xxxi. and 430. **Contains much useful information about modern foreign free literature.**

**Catalogue d'une collection de libres curieux**, facéties, ouvrages érotiques, mémoires et anecdotes secrètes, dissertations pour et contre les femmes, sur le mariage etc. provenant de la bibliothèque d'un amateur distingué M. S . . . de S . . . . . La vente se fera Lundi le 8 Mars 1875 par le ministère de M. G. SALOMON Commissaire priseur à Dresde Seestrasse 3. **A very remarkable catalogue, of pp. 19, and 625 arts., comprising some very rare French novels, besides an interesting list of German erotic fiction.**

**Catalogue d'une jolie collection de Libres Rares et Curieux** dont la Vente aura lieu 30 Novembre, 1er et 2 Décembre 1871 Par le ministère de Me DELBERGUE-CORMONT Paris **This catalogue, now scarce, of the library of M. CHARLES MONSELET, is valuable on account of the numerous bibliographical notes which it contains.**

**Catalogue de Grands Oubrages** sur les Beaus-Arts les Belles-Lettres et l'Histoire composant la bibliothèque de feu M. MICHELOT (de Bordeaux) La vente aura lieu 7 et 8 Février 1881 Paris ADOLPHE LABITTE 1881 **Contains many rare and curious books.**

**Catalogue de Libres Anciens et Modernes** provenant de la Bibliothèque de M. J. DE CHAIGNOLLES Paris LÉON TECHENER 1875

**Catalogue des Libres** de la Bibliothèque de feu M. le Comte DU BOIS DU BAIS, Paris, CHASLES, 1882. 8vo. **The sale took place in May, 1882.**

**Catalogue des Libres Défendus** par la Commission Impériale et Royale. *Jusqu'à l'année 1786.* Bruxelles. M.DCC.LXXXVIII. 8vo.; pp. 91. **A very scarce and most valuable catalogue of prohibited books, German, French and English.**

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**Catalogue des Manuscrits Anglais** de la Bibliothèque Nationale Par Gaston Raynaud Paris H. Champion 1884. A pamphlet of pp. 30.

**A Catalogue of Choice, Rare, and Curious Books,** selected from the stock of Trübner & Co. London. 8vo.; pp. 192; double cols.; in 12 Nos., from January, 1874, to May, 1875; edited by James Bohn, who enriched it with many useful bibliographical notes.

**Catalogue of Five Hundred Celebrated Authors** of Great Britain now Living.

**Catalogue of the Extensive and Valuable Library,** formed by Hon. George H. Holliday, of Carlinville, Ill. sold by Auction, October 10th, and the following days, by Leavitt, Strebeigh & Co., New York. An excellent catalogue, compiled in 1870, by Mr. J. W. Bouton of New York.

**Catalogue of the valuable Collection of Pictures and Library** of the late Frederick Foster Quin, Esq., M.D. Sold by Messrs Christie, Manson & Woods January 22, 1879.

**Cazin sa Vie et ses Éditions** Par Un Cazinophile Cazinopolis M.DCCCLXIII. This charming little volume, printed at Chalons, and compiled by Brissart-Binet, bookseller of Reims, is now scarce.

**Centuria Librorum Absconditorum:** Being Notes Bio-Biblio-Icono-graphical and Critical, on Curious and Uncommon Books. By Pisanus Fraxi. London: Privately Printed: MDCCCLXXIX. 4to.; pp. LX. 593 and 2 unnumbered pages of *Sodom* and *Contents;* an etched frontispiece by John Lewis Brown, and five facsimiles; issue 250 copies; serial with the present volume. In a few copies, presented to friends of the author, are inserted, between pp. 402 and 403, three unnumbered pages describing an album of water-colour

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drawings by C. A. COYPEL. This work and the **Index Librorum Prohibitorum**, to which it forms a sequel, are noticed, referred to, or quoted from, in the following publications: **The Academy**, February 7, 1880, p. 104; **Le Livre**, bibliographie retrospective, I. pp. 9, 107, bibliographie moderne, Nov. 1880, p. 323; **The Saturday Review**, February 7, 1880, p. 196; **Joseph Octave Delepierre**, p. 45; **Bulletin du Bibliophile**, Nos. for March-April and Sept.-Oct., 1879; **The Bibliographer**, April, 1884, p. 137; **Rowlandson the Caricaturist**, II. 412; **Catalogue** MICHELOT, art. 3391; **Bibliotheca Arcana**; and finally **Utilité de la Flagellation**, Bruxelles GAY et DOUCÉ, 1879, in which pp. 112 to 126 are a digest of the matter upon the subject of flagellation contained in the two works in question.

**The Champions of the Church**: Their Crimes and Persecutions. By D. M. BENNETT. New York: D. M. BENNETT. 1878. 8vo.; pp. 1119; with portrait of the author. The last article on ANTHONY COMSTOCK was issued in a separate form.

**The Choice of Books**. By CHARLES F. RICHARDSON. London: SAMPSON LOW. 1881. 8vo.; pp. IV. and 222.

**Chronique du Crime et de l'Innocence**; &c. Par J.-B. J. CHAMPAGNAC. Paris. MÉNARD. 1833. 8vo.; 8 vols. This remarkable collection of *causes célèbres* has become very rare.

**Connaissances nécessaires à un Bibliophile** par ÉDOUARD ROUVEYRE Troisième Édition Ouvrage accompagné de sept planches &c. Paris ROUVEYRE 1879

**Copies taken from the Records of the Court of King's-Bench**, at Westminster; The original Office-Books of the Secretaries of State, remaining in the Paper, and Secretaries of State's Offices, or from the Originals under Seal. Of Warrants issued by Secretaries of State, for seizing Persons suspected of being guilty of various Crimes, particularly, of being the Authors,

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Printers and Publishers of Libels, from the Restoration to the present Time. And also, Copies of several Commitments, by Secretaries of State, of Persons charged with various Crimes, during that Period. London: Printed in the Year MDCCLXIII. 4to.; pp. 80 ex title-page; 169 articles in all. This volume was printed by Government for the use of the officers of the Crown in the prosecution of Wilkes. It contains Warrants for the seizure of property, and apprehension of persons guilty, or suspected, of High Treason, Illegal Correspondence, Robberies, Dangerous Designs against Government, False and Seditious News, Seditious Words against his Majesty, General Treasonable and Dangerous Practices, &c; also, "Artificers going Abroad with an Intent to teach and exercise their respective Trades out of his Majesty's Dominions," Holders of Arms and Warlike Stores, Publishers of "seditious and treasonable Maps and Prints, with large Explanations of the same," Persons publishing and selling "lewd and infamous Books and Prints, within the Cities of London and Westminster, to the great Scandal of Religion and good Government," and various other delinquents. In a paper communicated to the Philobiblon Society, entitled: **Des Livres Condamnés au Feu en Angleterre,** OCTAVE DELEPIERRE, without clearly indicating the source whence he obtained his information, made mention of some of the principal judgments in this volume; an alphabetical table of the publications and persons condemned may nevertheless be useful:

Books, Pamphlets, Periodicals, Prints, &c.

**The Agreeable Contrast** *between the formidable John of Gant, and Don Carlos, of Southern Extraction.* "Treasonable Print;" warrant dated Sept. 28, 1749, and signed by HOLLES NEWCASTLE.

**The Alchymist,** *or Weekly Laboratory, by* JOSHUA BOYLE, *Esq.*; No. 21, Saturday, June 4, 1737. "A treasonable, scandalous, and seditious Libel"; June 16, 1737. HOLLES NEWCASTLE.

**Aretinus Redibibus,** *or the Lady's Academy, translated from the Original French, by* PHILO-CUNNUS, *Posture Professor, in the University of Paphos, adorned with twenty-four curious Copper-plates.* "A most obscene and infamous Book;" April 5, 1745. HARRINGTON.

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**Ascanius,** *or the Young Adventurer.* "A treasonable Pamphlet." January 3, 1746—7. HOLLES NEWCASTLE.

BUCKINGHAM. *The second Volume of the* **Works** *of* JOHN SHEFFIELD, *Duke of* BUCKINGHAM. Sold by JOHN BARBER, Alderman of London. Jany 26, 1722—3. CARTERET.

**Constitutional Queries,** *earnestly recommended to the serious Consideration of every true Briton.* "A false, malicious, wicked and seditious Libel." Jany. 23, 1750—1. HOLLES NEWCASTLE.

**A Continuation of the Review of the History of England,** *and of the several Titles and Successions of the Kings of England, since the Conquest.* "A treasonable Libel." Jany. 31, 1723-24. CARTERET.

**The Country Journal** *of the Craftsman,* No. 158, July 12, 1729; published by R. FRANCLIN. "A false, scandalous, and seditious Paper." Warrant signed by HOLLES NEWCASTLE.

**The Country Journal,** or the Craftsman, by CALEB D'ANVERS, of Gray's Inn, Esq. No. 235, Jany. 2, 1730; No. 236, Jany. 9, 1730, published by ANN DODD, ELIZABETH NUTT, and ANN SMITH. "False, scandalous and seditious Libels." Jany. 9, 1730—1. HARRINGTON.

**The Daily Post,** No. 6,504, July 12, 1740; No. 8,099, Aug. 16, 1745. "A scandalous and seditious Libel." Warrants signed by HOLLES NEWCASTLE.

**The Declarations of the Pretender** *to his Majesty's Crown, or of his Son.* "Treasonable Libels." Nov. 10, 1745. HARRINGTON.

**A Defence of the K—,** *in Answer to what is commonly called his M—y's Most Gracious Speech.* "A scandalous and seditious Libel; issued by THOMAS KELSALE. April 4, 1715. TOWNSHEND.

**De Trinitate Divina.** "A blasphemous and atheistical Libel." May 21, 1723. CARTERET.

**A Dialogue between Thomas Jones, a life-guard Man, and John Smith,** *late a Serjeant in the first Regiment of Foot-Guards, just returned from Flanders.* "A scandalous and seditious Libel." Nov. 14, 1743; March 8, 1748—9. HOLLES NEWCASTLE.



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**The Flying Post.** "A scandalous and seditious Pamphlet;" published by JOHN BAKER. August 21, 1714. W. BROMLEY.

**Fog's Weekly Journal,** No. 177, March 25, 1732; No. 258, Oct. 13, 1733; No. 7, July 16, 1737. "A false, scandalous, and seditious Libel." HOLLES NEWCASTLE; HARRINGTON.

**The Freeholder's Journal,** No. 4, Feby. 7, 1721; Supplement, March 21; No. 10, March 23, 1721; No. 16, April 25, 1722; and May 23, 1722. "A seditious, scandalous, and traiterous Libel; printed by T. SHARPE in Ivy Lane, published by T. PAYNE, at the Crown in Pater-noster-Row." Warrants signed CARTERET, and TOWNSHEND.

**The Genuine Journal,** &c. "A treasonable and seditious Pamphlet." May 12, 1753. HOLLES NEWCASTLE.

**The Island of Zealand.** "A very seditious and treasonable Pamphlet." June 10, 1755. T. ROBINSON.

**A Letter from a Gentleman in the Mint** *to his Friend in London.* "A Book or Pamphlet;" supposed Author W. MOORE. August 9, 1717. J. ADDISON.

**A Letter from H— G—g, Esq.,** *one of the Gentlemen of the Bedchamber to the young Chevalier.* "A scandalous, seditious and treasonable Pamphlet." Dec. 6, 1749. HOLLES NEWCASTLE.

**The London Evening Post,** No. 1976, from July 10 to July 12, 1740; No. 3736, from Sept. 20, to Oct. 1, 1751; No. 3918, from Dec. 7, to Dec. 9, 1752; No. 4585, from Sept. 7, to Sept. 10, 1754; warrants signed by HOLLES NEWCASTLE; "No. 4585 containing, under Colour of a Letter, dated Cambridge, July 29, 1754, a most audacious, seditious and treasonable Libel upon the Revolution, and the Settlement of the present Government made in Consequence of it." Signed HOLDERNESSE.

**The London Gazetteer,** No. 64, Feb. 16, 1749; No. 1204, Dec. 26, 1752. "A false, scandalous, and seditious Libel." HOLLES NEWCASTLE.

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**The Loyal Revolution,** *&c. The History of the 29 Years Rebellion and Usurpation, and his Majesty's Letter to the Rev. Mr.* CHARLES LESLEY. *Printed and published by* HARRY CHEAP. "Treasonable Libels." Feb 6, 1717—8. SUNDERLAND.

**A Manual of Devout Prayers and Devotions,** *for every Day in the Week, Morning and Evening, fitted for all Persons and Occasions. In which are contained, an Explanation of the principal Festivals throughout the Year; the Profession of Faith; the Order of the Holy Mass, in Latin, and English, the Method of saying the Rosary, &c. London, printed and sold by* J. MARMADUKE, *Bookseller, in May's Buildings, St. Martin's Lane,* M.DCC.L. "A Book." Nov. 27, 1750. HOLLES NEWCASTLE.

**Memoirs of Fanny Hill.** Warrant dated March 15, 1749-50. HOLLES NEWCASTLE. And another for

**The Memoirs of a Woman of Pleasure.** "To make strict and diligent Search for the Author, Printer and Publishers of a most obscene and infamous Book, entitled, *the Memoirs of a Woman of Pleasure,* of whom you shall have Notice, and him, them, or any of them, having found, you are to seize and apprehend, for writing, printing, and publishing the said most obscene and infamous Book, and to bring him or them, together with such of the said Books as you shall find in his or their Custody, safe before me, to be examined concerning the Premises, and further dealt with according to Law. Nov. 8, 1749. HOLLES NEWCASTLE. In neither warrant are the names mentioned of the Author, Publisher, or Printer.

**The Memorial of the Church of England.** "A seditious Libel;" published by GEORGE STRAHAN, and WILLIAM SHIERS, Gent. Two warrants, Jany. 19, and Jany. 25, 1705—6. ROB. HARLEY.

**Merryland.** "To make a strict and diligent Search for the Authors, Printers, and Publishers of a most obscene and infamous *Book of Prints,* entitled, **A compleat Sett of Charts of the Coasts of Merryland,** *wherein are exhibited all the Ports, Harbours, Creeks, Bays, Rocks, Sands, Settings, Bearings,*

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*Gulphs, Promontories, Limits, Boundaries, &c.* of whom you shall have Notice, and them, or any of them, having found, you shall seize and apprehend, for *engraving* and publishing the said most obscene and infamous Book, &c. April 5, 1745. HARRINGTON.

**Mist's Weekly Journal**, No. 175, Aug. 24, 1728. "A treasonable, scandalous and seditious Libel;" printed by BURTON. Two warrants, Aug. 25, and Sept. 1, 1728; both signed by HOLLES NEWCASTLE.

**Modest Remarks** *on the Bishop of London's several Discourses preached in the Temple Church, and lately published in two Volumes, Octavo; in a letter to his Lordship; with a Postcript, containing Dr.* SHERLOCK's *Creed, faithfully extracted from his own Writings.* "A most impious and blasphemous Pamphlet." Jany 10, 1756, HOLDERNESSE.

**Morning and Night Prayers**, *with the Litanies and Prayers, recommended to be said in Catholic Families, in Latin and English: London, printed and sold by* J. MARMADUKE, *Bookseller, in May's Buildings, St. Martin's Lane,* M.DCC.LI. "A Popish Book." Dec. 5, 1750. HOLLES NEWCASTLE.

**The North Briton**, No. 45, April 23, 1763. "A seditious and treasonable Paper," and "a most infamous and seditious Libel, tending to inflame the Minds, and alienate the Affections, of the People from his Majesty, and to excite them to traiterous Insurrections against the Government." Two warrants, April 26, 1763, signed DUNK HALLIFAX; and April 30, 1763, signed by EGREMONT and DUNK HALIFAX. KEARSLY the Publisher and BALFE the Printer having declared that WILKES was the author of this Paper, and the Person who directed it to be printed,—Wilkes was next Day taken into Custody, and his Papers seized *&c.* "Mr. Wilkes had the Folly and Effrontery to treat this public and open Seizure of his Papers, by the King's Messenger's &c., as a Robbery, and required them to return the Stolen Goods." To this is affixed the following curious Note: "Those pretended Stolen Goods were Mr. Wilkes's Papers, many of which tended to prove his Authorship, and some *Cundums* enclosed in an Envelope."

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**The Observator,** No. 74, Vol. 10. "A scandalous and seditious Libel," by JOHN DARBY, printer, and Mrs. S. POPPING. Sept 28, 1711. H. ST. JOHN.

**Old England,** *or the Constitutional Journal,* No. 52, Jany. 28, 1744; No. 110, May 18, 1745. "A treasonable, scandalous, and seditious Libel," the last No. written by JEFFERY BROADBOTTOM, of Covent-Garden, Esq. HOLLES NEWCASTLE.

**Old England's Te Deum.** "A blasphemus, impious, and seditious Libel." Nov. 14, 1743. HOLLES NEWCASTLE.

**The Oxford Loyalty.** One of "a Bale or large Parcel of seditious and treasonable Ballads, and other Libels, directed to Mrs. ELIZABETH COLE, alias GREEN, is bringing to Town." May 25, 1720. STANHOPE.

**The Pacific Fleet,** *a new Ballad.* "A scandalous and seditious Libel." Sept. 12, 1729. HOLLES NEWCASTLE.

**The Protestant Post-Boy,** Nos. 36, 37, and 38, vended and published by BENJAMIN HARRIS. "Scandalous and seditious Libels." Dec. 3, 1711. H. St. JOHN.

**The Quaker and his Maid.** "A prophane and scandalous Pamphlet." June 26, 1675. J. WILLIAMSON.

**Queries humbly offered to the Consideration of every true Englishman.** "A false, malicious, wicked, and seditious Libel." Feb. 11, 1750—1. HOLLES NEWCASTLE.

**Robin's last Shift.** "A seditious and scandalous Paper." April 20, 1716. TOWNSHEND.

**The School of Venus,** *or the Lady's Delight, reduced into Rules of Practice.* "A most obscene and infamous Book." April 5, 1745. HARRINGTON.

**The Scourge,** No. 42, Nov. 18, 1717. "A seditious Libel," published by JOHN MORPHEW. Dec. 14, 1717. ROXBURGHE.

**A Second Letter from a Member of Parliament,** *to his Friend in the Country.* "A scandalous and seditious Libel." Sept. 12, 1729. HOLLES NEWCASTLE.



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**The Second Part of the historical Account of the Advantages** *that have accrued to England by the Succession of the illustrious House of Hanover.* "A villainous and traiterous Libel," printed and published by "RICHARD PHILLIPS, sen., and SARAH his Wife; RICHARD PHILLIPS, jun., RICHARD WOOD, and WILLIAM GARRETT." May 23, 1722. TOWNSHEND.

**Sermons preached by Dr. Welton.** "Books purporting to be Sermons preached by Dr. WELTON, and containing Matters of treasonable, seditious, and dangerous Import, printed and ready to be published, are in the Custody of JAMES, Printer, in Little Britain, and of a Bookseller, whose name is yet unknown, at the Sign of the Flower-de-Luce over-against St. Dunstan's Church, in Fleet-Street." Feby. 7, 1722—3. TOWNSHEND.

**The Seventh Letter to the People of England,** *&c.* "A treasonable Libel, now printing in the House of JOSEPH SMITH, Printer in Grace-Church-Ally, Wellclose-Square, and that Part of the Impression is already conveyed away from thence to the House of WILLIAM TOLEMAN Apothecary, in Grace-Church-Ally aforesaid." Jany. 23, 1758. HOLDERNESSE.

**The Shift Shifted,** *&c.* "A treasonable and highly seditious Libel." Nov. 10, 1716. And other two warrants for the same Libel published by Mrs. FLINT, dated respectively June 27, and July 25, 1716, signed by TOWNSHEND.

**A Sixth Letter to the People of England,** *on the Progress of National Ruin, in which is shewn, that the present Grandeur of France, and Calamities of this Nation, are owing to the Influence of Hanover on the Councils of England; London, printed for* J. MORGAN *in Pater-noster Row, 1757.* "A wicked, audacious, and treasonable Libel." Jany. 12, 1758. HOLDERNESSE.

**The St. James's Post,** &c. No. 707, from July 29 to July 31, 1719. "For a Misdemeanor, in inserting in the said Paper the pretended *Copy of a Letter*, written by Order of The Lords Justices, without Leave or Direction of their Excellencies." August 6, 1719. J. CRAGGS.

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**A Third Letter to the People of England,** *on Liberty, Taxes, and the Application of Public Money.* "A most daring, wicked, and insolent Libel, against the King, his Ministers, and the Parliament." Written by JOHN SHEBBEARE, Doctor of Physic. March 8, 1756. HOLDERNESSE. And another warrant, dated March 4, 1756, same signature, against J. SCOTT, printer and publisher of the same Libel.

**Trial of Chris. Layer,** "an Edition or an Abstract of ——, printing in a clandestine Manner, and without the Allowance of the Court where the said Trial was had." Feby. 7, 1722—3. TOWNSHEND.

**A True Copy of the Paper** *read by Mr.* JAMES BRADSHAW, *and delivered by him to the Sheriff of Surry, just before his Execution at Kennington-Common, on Friday Nov. 28, 1746.* "A treasonable Libel." Dec. 31, 1736. HOLLES NEWCASTLE.

**A True Dialogue** *&c.* See **A Dialogue,** p. 501, *ante.*

**The Weekly Journal** *or Saturday's Post,* Aug. 4, 1722. Warrant dated Aug. 6, 1722, signed CARTERET. And another, dated June 25, 1723, signed R. WALPOLE. "A scandalous, seditious, and traiterous Libel," printed and published by Dr. GAYLARD, and N. MIST. See also p. 504, *ante.*

**A Welcome to the Medal,** *or an excellent new Song called* **The Constitution restored** *in 1711.* "A scandalous and seditious Libel," published and sold by HENRY HILLS and THOMAS HARRISON. Sept. 28, 1711. H. ST. JOHN.

**A Word to the Freeholders and Burgesses of Great Britain.** "A scandalous and seditious Libel." Oct. 19, 1733. HOLLES NEWCASTLE.

Authors, Publishers, &c., not previously mentioned.

ARIS, SAMUEL. For "going to publish, a scandalous and seditious Libel, the Title of which is yet unknown." Warrant dated Dec. 11, 1722, and signed CARTERET.

DYER, JOHN. "For writing and publishing several false, seditious, and scandalous Libels and Papers against their Majesties and their Government,

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and the Actions and Proceedings of their Allies, and tending to the moving and exciting their Majesties Subjects to Sedition, and to the disturbing the public Peace and Tranquility of these Kingdoms." Sept. 15, 1694. SHREWSBURY.

EDWARDS, DAVID, printer. "For treasonable and seditious Practices." Oct. 14, 1694, signed J. TRENCHARD. And another warrant "for printing and publishing scandalous Libels against the Queen &c." Feby. 6, 1702. NOTTINGHAM.

FITZGERALD, DAVID. "For making and dispersing treasonable and seditious Books and Pamphlets." June 5, 1701. C. HODGES.

SISWICK, JOHN. "For sticking up a most scandalous and treasonable Paper, on St. Margaret's-Hill in Southwark, containing as follows, Now selling by Auction, by Order of Thomas Holles, of Newcastle; Great Britain, and the Dominions belonging thereunto; Gibraltar and Portmahon were disposed of the first Day, and the latter is already delivered. Tomorrow comes on the Sale of the King and Royal Family; ANDREW BYNG, Broker and Auctioneer. N.B. For the better Conveniency of the Purchasers, the Remainder will be divided into separate Lots." Aug. 27, 1756. HOLDERNESSE.

WITHERS, GEORGE, "the Author and Publisher of a scandalous and seditious Pamphlet, to enrage the People, and to villify and defame the Members of the House, and to blemish the Honour and Justice of the House and their Proceedings; after his being examined at the Bar it was resolved, upon the Question, That George Withers * * * be sent to Prison, and delivered into the Custody of the Lieutenant of the Tower, There to be kept in close Custody, and be denied Pen, Ink, and Paper, and debarred from having any Company to come to him." March 24, 1661. Journal Vol. 8, p. 393.

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**The Critical Review.** 8vo.; edited by T. SMOLLETT; 70 vols; 1759 to 1790;—*extended and improved;* 24 vols; 1791 to 1803;—*series the third;* 24 vols.; 1804 to 1811;—*series the fourth;* 6 vols.; 1812 to 1814;—*series the fifth;* 5 vols.; 1815 to 1817.

CORYATS **Crudities** Hastily gobled vp in five Moneths trauells in France, Sauoy, Italy, Rhetia comonly called the Grisons country, Heluetia alias Switzerland, some parts of high Germany, and the Netherlands; Newly digested in the hungry aire of Odcombe in the County of Somerset, & now dispersed to the nourishment of the trauelling Members of this Kingdome 8vo.; London; 1611; engraved title and plates.

**The Cunnusburgh Library.** Cunnusburgh: Published by the Officers for Members of the Bibliographical Society. 1876. Size of paper 8¼ by 6½, of letter-press 4¼ by 3¼ inches; beautifully printed in various types and colours on sumptuous paper; an erect phallus on the title-pages; printed at New York.

**Le Curieux** par CHARLES NAUROY Paris SAINT-JORRE. The first No. of this publication, in which the form of *L'Intermédiaire* is adopted, appeared March 1, 1884.

**La Curiosité** littéraire et bibliographique Paris ISIDORE LISEUX, 1880 4 vols.; the fourth volume, dated 1883, was issued in 1884; the articles are well written, but are chiefly on M. Liseux's own editions.

**Daniel Defoe** by WILLIAM MINTO London MACMILLAN 1879 *English Men of Letters* Series.

**De l'Amour**, considéré dans les lois réelles et dans les formes sociales de l'union des sexes. Par P . . . . . DE SENANCOUR. Seconde Édition, Paris, CAPELLE et RENARD. 1808. 8vo.; engraved frontispiece.



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**De la Prostitution en Europe** depuis l'antiquité jusqu'à la fin du xvi^e^ siècle par M. Rabutaux avec un Bibliographie Par M. Paul Lacroix planches hors tèxte &c. Paris Lebigre-Duquesne 1865

**Dickens** by Adolphus William Ward London Macmillan 1882. ***English Men of Letters*** **Series.**

**A Dictionary of the Anonymous and Pseudonymous Literature of Great Britain.** By Samuel Halkett, and Rev. John Laing, M. A. Edinburgh: William Paterson. 1882. **8vo.; double cols. This long promised work is now in slow course of production.**

**Dictionary of English Literature** by W. Davenport Adams New and Revised Edition. Cassell. London. **Not dated; about 1882; a compilation of little value.**

**A Dictionary of Greek and Roman Antiquities.** Edited by William Smith, D.C.L., LL.D. London: John Murray, 1875.

**A Dictionary of Greek and Roman Biography and Mythology.** Edited by William Smith, D.C.L., LL.D. In Three Volumes. London: John Murray, 1876.

**A Dictionary of Miracles** Imitative, Realistic, and Dogmatic with Illustrations by the Rev. E. Cobham Brewer, LL.D. London Chatto and Windus 1884

**Dictionnaire de la Langue Française** par É. Littré Hachette Paris 1863 **4to.; 4 vols. and supplement.**

**Dictionnaire des Amateurs** [illegible] du xvii^e^ Siècle Paris A. Quantin 1884 **8vo.; pp. xvi. and 353; author Edmond Bonnaffé.**

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**Dictionnaire des Incrédules** par l'Auteur du *Dictionnaire d'Astronomie* Paris A. Lacroix 1869 8vo.; 1 vol.

**Dictionnaire des Pseudonymes** par Georges D'Heilly Deuxième édition, entièrement refondue et augmentée Paris E. Dentu M.D.CCC.LXIX 12mo.; pp. xxxvi. 421, and 2 unnumbered pages of *Table* and colophon.

**Dictionnaire des Romans** Anciens et Modernes, ou Méthode pour lire les Romans, d'après leur classement par ordre de matières. Dédié aux Abonnés de tous les Cabinets de Lecture. Paris, A. Marc. Pigoreau. 1819. 8vo; pp. xiv. and 318; double cols. A *Supplément* of pp. 62, dated 1824, should be added.

**Dizionario Biografico** degli Scrittori Contemporanei ornato di oltre 300 ritratti diretto da Angelo de Gubernatis. Firenze. Le Monnier. 1879.

**Le Droit du Seigneur** et la **Rosière de Salency** par Léon de Labessade Paris Rouveyre 1878

**La Du Barry** par Edmond et Jules de Goncourt Nouvelle Édition Paris C. Charpentier 1878

**Du Danger des Mauvais Livres** et des Moyens d'y remédier par Eugène de Budé Paris Sandoz Genève Desrogis Neuchatel J. Sandoz 1883; 12mo.; pp. 300; printed at Geneva. "Ce livre est le développement d'un rapport présenté à la Société genevoise contre la mauvaise littérature." It is well conceived and worked out, and contains many arguments worthy of consideration.

**Early Eras.** A Group of Hindoo Stories. Collected and Collated by Anaryan. London: W. H. Allen and Co. 1881. 8vo.; pp. 158. For this valuable contribution to the study of the manners of the East, and entertaining volume we are indebted to Mr. F. F. Arbuthnot.

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**English Literature in the Eighteenth Century** by THOMAS SERGEANT PERRY New York HARPER 1883. 12mo.; pp. XIII. and 450; with a good alphabetical index.

**Entretiens sur les Romans.** Ouvrage Moral et Critique, Dans *lequel on traite de l'origine des Romans & de leurs différentes espèces, tant par rapport à l'esprit, que par rapport au cœur.* Par M. l'Abbé J***. Paris, DUCHESSNE. M.DCC.LV. 12mo.; pp. XII. and 396. A tedious and not very instructive work, in form of dialogue, by the Abbé ARMAND P. JACQUIN, who died about 1780. It has a good alphabetical index.

**Esprit des Écrivains du *18e.* Siècle**; extrait de la Langue et de la Littérature Françaises. Par F.-G. DE LA ROCHEFOUCAULD. Paris, GIGUET et MICHAUD. M.DCCC.IX. 8vo.; pp. 186.

**Essays on English Writers**, London: SAMPSON LOW 1869 8vo.; by J. HAIN FRISWELL.

**Estudios Críticos** sobre Literatura, Política y Costumbres de nuestros dias. Por D. JUAN VALERA. Madrid. A. DURAN, 1864. 12mo; 2 vols.

**Ethics of Some Modern Novels** by TREVOR CREIGHTON. London: FIELD & TUER. 1884. "Velum-Parchment Shilling Series"; pp. 64.

**Les Femmes Blondes** selon les peintres de l'ecole de Venise par DEUX VÉNITIENS Paris A. AUBRAY MDCCCLXV

**La Féodalité** ou Les Droits du Seigneur par CHARLES FELLENS. Illustrée par EDOUARD FRÈRE et ACHILLE POUGET. Paris Chez l'Auteur. No date; 2 vols. Reprinted as **Les Droits du Seigneur** *sous la Féodalité Paris* S. LAMBERT *et Cie* 1882 2 vols.; illustrated.

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**Fifty Years' Recollections**, literary and personal, with Observations on Men and Things. By CYRUS REDDING. In Three Volumes. London C. J. SKEET. 1858.

**Frauds Exposed**; or, How the People are Deceived and Robbed, and Youth Corrupted. Being a Full Exposure of Various Schemes operated through the Mails, and unearthed by the Author in a Seven Years' Service as a Special Agent of the Post Office Department and Secretary and Chief Agent of the New York Society for the Suppression of Vice. By ANTHONY COMSTOCK. New York: J. HOWARD BROWN. Large 8vo.; pp. 576; rough frontispiece representing the New York Post Office; "entered 1880." Mr. Comstock, whom I have already had occasion to mention in my *Introduction*, seems to have rendered himself both disliked and despised, and to have raised the American press generally up in arms against him. Among others the **Police Gazette**, which Mr. Comstock had, in one of his speeches, accused of demoralizing the public, responded in its No. of Nov. 25, 1882, with a *tu quoque*, and further charged him with preserving "samples of the nastiest forms of vice that he has got the upper hand of," of having in fact "trunks of trophies" in his office. The same accusation, probably with an equal amount of truth, has been made against our own Mr. C. H. COLLETTE, concerning whom little has been heard since he was indicted in November, 1879, for fraudulent trusteeship. See **The Times**, **The Daily Telegraph**, &c. Nov. 28, Dec. 5, and 12, 1879, January, 2, 3, and 30, and February 13, 1880.

**Le Gaulois**. A Paris journal.

**A General Biographical Dictionary**. By JOHN GORTON. In Two Volumes London: WHITTAKER. 1830. 8vo.; double cols.

**Gil Blas**. A Paris journal.

**Giornale degli Eruditi e Curiosi** Padova. The first number of this journal, in imitation of *Notes and Queries*, or rather of *L'Intermédiare*, appeared in



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October 1882. The first two volumes are in double columns, and although the publication is "premiato dal R. Ministero della Pubblica Istruzione con un sussidio di incoraggiamento," the paper and printing are a disgrace to the country of the Aldi. With the third volume, the double columns were abandoned, and better paper and clearer type adopted. The publication is useful, although the replies are generally too verbose.

**Les Graveurs** du Dix-huitième Siècle par MM. Le Baron Roger Portalis et Henri Béraldi Paris Morgand 1880 8vo.; 3 vols.; each vol. divided in 2 parts; 570 copies issued. 36 portraits, engraved by P.-A. Varin and others, were subsequently published by Vignères to illustrate the work, of which 12 are also applicable to the companion work, **Les Dessinateurs.**

**The Grobe**, a Satire. No date; about 1790; attributed to T. J. Mathias. See **Notes and Queries**, 6s. vii. 37.

**Guide de l'Amateur—Bibliographie des** Ouvrages Illustrés du xix^e^ Siècle principalement des livres à gravures sur bois par Jules Brivois Paris L. Conquet 1883 8vo.; pp. xiii. and 468; issue 950 copies, "tous numérotés et paraphés par l'auteur. Les numéros pairs portent le nom de M. L. Conquet. Et les numéros impairs celui de M. P. Roquette." Although M. Jules Le Petit (**L'Art d'aimer les Livres**, p. 92) characterises this volume as an "ouvrage intéressant et fait avec un soin remarquable," and again as "incontestablement l'un des meilleurs ouvrages de bibliographie qui aient été faits jusqu'ici," the *Guide de l'Amateur* or *Bibliographie des Ouvrages Illustrés*, whichever may be its proper name, for the double title is confusing, is certainly not entirely free from the shortcomings inherent to every work on bibliography. One might almost be inclined to suppose that it had been compiled in great part by the booksellers whose names figure on its title-page, as their publications, even when illustrated, *not* with wood-cuts, are noticed to the exclusion of those of their competitors. To give but one in-

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stance: Of the **Contes de Lafontaine** the editions of MM. CONQUET and ROQUETTE are described, whereas no mention is made of BARRAUD (with the interesting lawsuit recorded by M. DRUJON) or of M. J. LEMONNYER. At p. 290 the **Monument du Costume** is noticed at some length, but the reprint of WILLEM is strangely omitted. As the **Monument du Costume** is not illustrated with wood engravings it would appear to be out of place in a work "principalement des livres à gravures sur bois," for which reason, we may presume, the **Liaisons Dangereuses** is omitted altogether. We miss also the edition of **Faublas**, HAVARD, *Paris*, 1849, 4to., illustrated on wood by STAAL. There are a few other works omitted by M. BRIVOIS, although containing wood engravings, but which are mentioned by M. ROUVEYRE in his **Guide du Libraire Antiquaire**, the reference Nos. of which I add: **Champavert** (No. 40)—**Madame Putiphar**, and a recent reprint (No. 180)—**Physiologie de la Poire** (No. 56)—**Le Lorgnon** (No. 75)—**Les Consultations du Docteur Noir** (No. 115). The above remarks must not be supposed to detract from the usefulness of the volume before us, or from my appreciation of the careful and artistic manner in which it has been produced.

HENRY COHEN **Guide de l'Amateur de Livres à Figures et à Vignettes** du XVIII^e^ Siècle Troisième Edition *Entièrement refondue et considérablement augmentée* par CHARLES MEHL Paris ROUQUETTE 1876 HENRY COHEN died at Paris, May 23, 1880.

**The Hamilton Palace Libraries.** Under this heading were sold by Messrs. SOTHEBY & Co., in 1882, 1883, 1884, the books collected by WILLIAM BECKFORD, and the Duke of HAMILTON. The **Catalogue of the Beckford Library** forms 4 vols., the **Catalogue of the Hamilton Library** 1 vol., to both of which must be added the lists of prices and purchasers' names afterwards printed.

**Hints on Catalogue Titles**, and on Index Entries, with a rough vocabulary of terms and abbreviations, chiefly from catalogues, and some passages from Journeying among Books. By CHARLES F. BLACKBURN. London: SAMPSON LOW. 1884. Large 8vo.; pp. x, 181 and 1 unnumbered page of *Abstract*.

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This is one of the most captivating books upon bookish matters which I have ever had through my hands, and I opine that no real lover of books will put it down till he has gone right through it. Although written ostensibly for the neophyte in catalogue making and librarianship, the oldest hand at bibliography will find occasional instruction and constant amusement. The subject is not generally thought to be entertaining (although in French hands imagination and pretty writing, more than enough, have been expended on it), but Mr. Blackburn, who has, I fancy, taken James Atkinson for his model, has spiced his pages with sufficient humour to render them attractive to one in search of amusement only. The volume is handsome, well and carefully printed, and on good paper. Although the headings are clear, to the point, and in alphabetical order, yet a final subject index would have been a boon.

**Histoire de la Littérature Anglaise** Par H. Taine Deuxième Edition Paris Hachette 1866 8vo.; 5 vols.

**Histoire du Livre** depuis ses origines jusqu'à nos jours par E. Egger. Troisième Édition Hetzel Paris 12mo.; no date, about 1881.

**The History of Fiction**: Being a Critical Account of the most celebrated Prose Works of Fiction, from the earliest Greek Romances to the Novels of the Present Age. By John Dunlop. In Three Volumes. Edinburgh: Longman. 1816 8vo.

**The History of Romances.** An Enquiry into their *Original; Instructions for Composing them;* An Account of the most Eminent Authors; With Characters, and Curious Observations upon the Best Performances of that Kind. Written in *Latin* by Huetius; Made *English* by Mr. Stephen Lewis. London: J. Hooke. 1715. 12mo.; pp. xi. and 149.

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**Hogarth's Works**: with Life and Anecdotal Descriptions of his Pictures. By JOHN IRELAND and JOHN NICHOLS. The whole of the plates reduced in exact fac-simile of the originals. London CHATTO and WINDUS. **8vo.; 3 vols. This edition is useful, and convenient for reference, but possesses no artistic merit.**

**The Holy and Profane State** by THOMAS FULLER D.D. Cambridge 1642.

**Étude sur les Romans** par D. A. F. DE SADE publiée avec Préface, Notes et Documents Inédits par OCTAVE UZANNE Paris ROUVEYRE 1878 **12mo.; pp. XLVIII. and 53.**

**L'Illustration, Journal Universel. Lists of Anonyms and Pseudonyms were given in the following Nos. of this Paris perodical: Sept. 23, 30, Oct. 7, 14, 21, 1882, and January 27, 1883.**

**An Index to Periodical Literature** by WILLIAM FREDERICK POOLE, LL.D. Third Edition brought down to January 1882 with the assistance as associate editor of WILLIAM J. FLETCHER Boston JAMES R. OSGOOD 1882 **Large 8vo.; pp. XXVII. and 1442; double cols. This noble work, of the greatest utility, is not complete. Many periodicals have yet to be be indexed, a labour which Dr. Poole proposes to perform by supplements.**

**Jolis Péchés des Nymphes du Palais-Royal**, rues, boulevards et faubourgs de Paris, ou confessions curieuses et galantes de ces demoiselles, écrites par elles-mêmes, terminées par leur pétition aux ministres, revêtue de leurs noms et adresses. Genève, LEVANDAR, Libraire-éditeur Avenue du Chemin-Couvert, 23 et chez tous les marchands de nouveautés. **No date; a Brussels reprint of about 1880.**

**Joseph Octave Delepierre** *Born, 12 March 1802; D. 18 August 1879* In Memoriam For Friends only **4to.; pp. 69; no date, issued in 1880;**

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toned paper; with a portrait of Delepierre reproduced from a photograph by Dr. DIAMOND, not the same as that given at p. XLVII. *ante.* This beautifully "got-up" volume, written by the late NICHOLAS TRÜBNER as a tribute to the memory of his father-in-law, is divided into two parts: biography to p. 25; bibliography in chronological order, pp. 27 to 69—this latter subdivided into *Works Written, Translated, or Edited by M. Delepierre; M. Delepierre's Contributions to Transactions of Societies, Periodicals, &c.; The Publications of the Philobiblon Society.*

Jouir PARIS GLADY 1875 8vo.; pp. 294 ex titles; 100 copies numbered. This charming tale, by ALBÉRIC GLADY, is directed against the present system of marriage in France, and general manner of treatment of the virgin bride in all civilized (?) lands. The climax however seems to defeat the teaching of the book.

Journal des Beaux Arts.

Journalistic Jumbles or Trippings in Type Being Notes on some Newspaper Blunders, their Origin and Nature; with Numerous Examples. By FREDERICK CONDÉ WILLIAMS. London: FIELD & TUER. One of "Ye Leadenhalle Presse Oblong Shilling-Series"; pp. 80; issued in 1884. An amusing little volume, as attractive in its contents as in its "get up."

Journals and Journalism: With a Guide for Literary Beginners. By JOHN OLDCASTLE. 1880. London: FIELD & TUER. Square 12mo.; pp. 141, with 3 pages unnumbered. This charmingly printed quaint little volume touches on literary matters generally, and is as amusing as it is instructive.

Le Sire DE CHAMBLEY (EDMOND H . . .) La Legende des Sept Poemes Hystériques 1882 Imprimé à Bruxelles pour l'Auteur 8vo.; pp. 147 with an unnumbered colophon. "Il a été tiré de cet ouvrage deux cents exemplaires,

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en deux séries, et douze exemplaires sur Japon. Ces volumes, tous numérotés et paraphés par l'auteur ne pourront être vendus." *La Légende des Sexes* by Le Sire DE CHAMBLEY, otherwise M. EDMOND HARANCOURT, is assuredly one of the most remarkable volumes, whether considered from its artistic "get up," or its most original contents, which has been produced of late years. Justice cannot be done it here. Suffice it to say that knowledge of human nature and profound psychological observation, coupled with mordant cynicism, erotic humour and remarkable power of delineation pervade the perfectly versified poems, as well as the preface from which I have extracted an epigraph.

**Lettres Familières** écrites d'Italie à quelques amis en 1739 et 1740 par CHARLES DE BROSSES avec une étude littéraire et des notes par HYPPOLYTE BABOU Paris POULET-MALASSIS 1858 8vo.; 2 vols. Not mentioned in the **Bibliographie** of Poulet-Malassis (p. 490, *ante*). These pleasant letters were reprinted by ÉMILE PERRIN; Paris; 1885; 12mo.; 2 vols.

**The Library** by ANDREW LANG with a chapter on Modern English Illustrated Books by AUSTIN DOBSON London MACMILLAN 1881 8vo.; illustrated.

**Library Aids** by SAMUEL S. GREEN revised and enlarged edition New York F. LEYPOLDT 1883 p.p. 129. This little volume is a revised edition of a paper read by the author at the Baltimore Conference of Librarians in 1881, together with one or two articles of a kindred nature by other bibliographers.

**The Library Chronicle** A Journal of Librarianship & Bibliography Printed and published for the Library Association of the United Kingdom. The first No. dates March, 1884.

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The Life and Times of Oliver Goldsmith. By John Forster. Second Edition. In Two Volumes. London: Bradbury and Evans. 1854.

La Littérature Indépendante et les Écrivains Oubliés par Victor Fournel. Paris Didier 1862 12mo.; pp. viii. and 484.

Le Livre et la petite Bibliothèque d'Amateur *Essai de critique, d'histoire et de philosophie morale sur l'Amour des Livres* Par M. Gustave Mouravit Paris Auguste Aubry 8vo.; published in 1865. A well written, thoroughly readable volume; it contains some forcible passages against obscene books and their collectors.

Le Livre Revue Mensuelle Paris A. Quantin. This noble publication, of which the first No. appeared January 10, 1880, is edited by M. Octave Uzanne. It is divided into two parts: *bibliographie ancienne*, and *bibliographie moderne*, the former on white paper and illustrated, the latter on toned paper, in double columns, forming separate volumes. This ultra-classification, which is extended to the very imperfect indices with which each volume is furnished, renders the work awkward for reference. It embraces however almost every ramification of bibliography, and contains several items not to be found in any other bibliographical publication. Greater accuracy, and more care in the correction of the press are needed. (see p. liv. note 82, *ante*).

Le Luxe des Livres par L. Deromie Paris Rouveyre 1879

Madame Putiphar, par Petrus Borel. (Le Lycanthrope). Paris. Ollivier. 1839. 2 vols.; with frontispieces. Reprinted in 1877, by Léon Willem, Paris, 2 vols., *seconde édition, conforme pour le texte et les vignettes à l'édition de 1839 Préface par* M. Jules Claretie; to which should be added *Huit Gravures sur acier d'après les dessins inédits de* Michele Armajer; *Romain.*

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**Manuel de l'Amateur d'Illustrations.** Gravures et portraits pour l'ornement des livres français et étrangers par M. J. Sieurin Paris Alphonse Labitte 1875. 8vo.; pp. VIII. and 242; "beau papier teinté 12 fr. Gd. pap. de Hollande 24 fr." This volume, dedicated to M. Eugène Paillet, although ten years old, is still the most useful work of its kind, and should not be forgotten in these days of "extra illustrations." For every work mentioned is a list of the portraits extant, and the number of the engravings requisite to the various editions are given, with remarks on the rarity of different "states." Both serious books and noted novels are mentioned, and the amateur can learn how to gather vignettes for the Bible or Bocaccio, Choderlos de Laclos or Corneille, Louvet or Lesage; Lord Byron, Dibdin (T.F.), Fielding, Defoe, Goethe, Goldsmith, Samuel Johnson, Milton, Thomas Moore, Anne Radcliffe, Richardson, Schiller, Shakespeare, Swift, Thompson, Horace Walpole and Walter Scott are among the celebrities treated. This clever guide has been lost sight of by collectors, who should not forget that the old portraits and steel plates will outlive all the modern reproductions by various photographic processes that are sometimes foisted on to the unwary bibliophile by the cunning booksellers of the present time. M. Sieurin died in 1879, and the sale of the treasures he left behind took place in the following year.

**Manuel de l'Amateur de Livres** rares et curieux d'éditions romantiques, d'ouvrages tirés à petit nombre, de réimpressions d'auteurs anciens, etc., depuis 1800 jusqu'à nos jours par L'Apôtre Bibliographe Paris M.-A Laporte. In course of publication; compiled by the publisher.

**Manuel du Cazinophile** Le Petit-Format à Figures Collection Parisienne in-18 (Vraie Collection de Cazin) Paris A. Corroënne, M.DCCC LXXVIII A companion volume, pp. 178, to the **Bulletin** noted at p. 496, *ante*.

**Manuel du Libraire** et de l'Amateur de Livres Supplément Par MM P. Deschamps et G. Brunet Paris Firmin-Didot 1878 8vo.; 2 vols.; double columns. The Spanish books introduced are scarcely compatible with the plan of the work which these two volumes complete.



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Mémoires du Comte Horace de Viel Castel sur le Regne de Napoléon III (1851—1864) publiés d'après le manuscrit original et ornés d'un portrait de l'auteur Avec une Préface par L. Lélouron le Duc Paris Chez tous les Libraries 1883 8vo.; 6 vols., of which the last appeared in 1884; printed by B.-F. Haller, Berne. The MS. was given by the author to his mistress, Mme Evremond de Bérard, with whom, although her husband was living, he was cohabiting at the time of his death, 1864. The first volumes which reached France after their publication at Berne were seized by the Viel Castel family, both at the railway station and in the shop of Messrs. Marpon et Flammarion. In August, 1883, Mme Bérard brought an action to recover the books thus seized and 10,000 francs damages, but judgment was given against her, and she had to pay costs. The later volumes of the work were sold openly in Paris without restriction.

The first four volumes are fairly interesting, and contain some mordant sketches and pungent anecdotes of personages of the court and well known writers and artists; volumes 5 and 6, however, are devoted almost entirely to politics, and to puerile invectives against England, which, at the present day, are devoid of value or interest. "En somme," remarks M. Auguste Blondel, "les *Mémoires du comte Horace de Viel-Castel* contiennent une foule d'anecdotes et de faits curieux pour les gens qui ont assisté à l'établissement et à la chute du second Empire, mais l'authenticité et le goût de ces anecdotes laissent infiniment à désirer, et l'on ne saurait oublier ces volumes sur sa table, sans s'exposer à faire monter le rouge au front des honnêtes femmes qui se laisseraient aller à les feuilleter." It is to be regretted that a selection of the literary matter and authentic anecdotes had not been made in preference to the publication of the entire MS. with its now antiquated political diatribes. Horace de Viel Castel was evidently a disappointed man, who, missing advancement, vented his bitter ire against his more fortunate rivals. The following sketch by a French journalist is perhaps very near the truth: "D'une nature jalouse, envieuse, s'il n'avait pas attaqué l'empereur, il avait en revanche poursuivi de ses attaques et,

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ajoute-t-on, de ses calomnies tous ceux qui lui étaient attachés, qui fréquentaient la cour ou approchaient du gouvernement. Parasite de haute volée, il avait ramassé dans les salons, ou plutôt dans les salles à manger et les antichambres une foule de potins, qu'il accueillait sans contrôle et qu'il publiait à condition pourtant qu'il *(sic)* fussent scandaleux et désagréables pour ceux qui se trouvaient sur la sellette." See **Le Livre**, bibliographie moderne, June, 1883, p. 364; **Gil Blas**, August 4, 1883; **Le Gaulois**, Dec. 23, 1882; also **L'Intermédiaire**, XVI. 378, 407; &c. Amateurs should secure a copy of the *Mémoires* on large paper, in which is given a portrait of the author, of poor execution, but not to be found in the small paper issue. The full pleadings of the action between Madame DE BÉRARD and M. HÉBERT, "curateur de la succession," will be found in the **Gazette des Tribunaux**, August 3, 10, 16, 17, and 24, 1883.

**Memoirs of William Beckford** of Fonthill, Author of "Vathek." In Two Volumes. London: C. J. SKEET. 1859. With a portrait of Beckford lithographed by J. A. VINTER. This book was written by CYRUS REDDING. That he could not put his name to it is explained by the fact that Beckford's family had already paid him to suppress one life of their deceased relative which he had prepared for publication. Redding's acquaintance with Beckford will be found narrated in the **Fifty Years' Recollections**, a work frequently quoted in the two volumes before us.

**Men of the Time**: A Dictionary of Contemporaries. Eleventh Edition. By THOMPSON COOPER, F.S.A. London: GEORGE ROUTLEDGE. 1884. Square 8vo.; pp. VII. and 1168; double columns.

1872—1884 **Mes Estampes** Lille Imprimerie L. DANEL 1884 8vo.; pp. X. 95, and 1 unnumbered page of *Table*; two lines and a fleuron on title-page; issue 100 copies; sold by MORGAND at 20 francs on "papier vergé," and 10 francs on "papier vélin teinté." This is a catalogue, carefully and conscientiously compiled, of M. HENRI BÉRALDI's collection of engravings and

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portraits of the French School—it is much more, interspersed with judicious hints on print collecting &c, we find in it anecdotes from personal knowledge, frequently pithy and pointed, of collectors, publishers, dealers in prints, booksellers, binders, among which mention is made of two men who figure in the present volume (pp. L. and 490, *ante*). M. Béraldi speaks (p. 76) of A. POULET-MALASSIS as: "un des hommes qui ont le plus fait pour la renaissance du livre imprimé avec art." To the memory of F. HANKEY he is less indulgent, and records him with a harshness, one might say spite, which that original hardly deserved. "C'était un type," writes M. Béraldi at p. 77, "fort curieux en somme, que ce collectionneur d'un bibliothèque que Cohen qualifie toujours de l'épithète euphémique de spéciale (lisez: superlativement obscène) (a term which purists might apply to some of M. Béraldi's own engravings). La seule excuse de H . . ., si excuse il peut y avoir, c'est qu'il avait un véritable goût de bibliophile, et que ce qu'il collectionnait n'avait rien de commun avec les ignominies vulgaires: * * *. Non: ses livres était illustrés des figures de Borel et autres, la condition en était parfaite, et quelques-uns même parmi eux pourraient parfaitement être admis dans la bibliothèque d'un amateur sans qu'il eût à en rougir: (surely there is a contradiction here, and M. Béraldi could find an excuse for poor, deluded Hankey if he tried! He continues:) C'était un homme de cinquante ans, chauve, courbé, figure glabre, parole hésitante et entrecoupée. Goutteux, il sortait souvent avec un pied chaussé d'une bottine et l'autre d'une pantoufle, ce qui n'était pas d'aspect bien vaillant. Ces chaussures, remarquablement pointues, lui donnaient une manière d'apparence diabolique, et je sais une femme de libraire qui lui croyait le pied fourchu. * * * Les libraires le recevaient sans enthousiasme et le trouvaient *visqueux*." The last time M. Béraldi saw Hankey, the latter thanked him for having written about some of his books, and wished the note had been longer: "Je m'échappai en lui promettant de réparer à l'occasion cette déplorable omission. C'est ce que je fais ici." As M. Béraldi's collection increases an enlarged edition of his catalogue may be hoped for, when I would suggest the use of a bolder type, one more suitable to the eyes of collectors, not always young men, and the addition of an alphabetical index. The volume is dedicated to M. EUÈGNE PAILLET.

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**Messager des Sciences** *de Gand*

**The Middle Kingdom**; a survey of the geography, government, education, social life, arts, religion, &c., of The Chinese Empire and its Inhabitants. By S. Wells Williams. In Two Volumes. New York: John Wiley 1879. Large 12mo.; with map and illustrations.

**Miscellanées Bibliographiques** publiés par Édouard Rouveyre & Octave Uzanne &c Paris Rouveyre 1878 Complete in 3 vols. or "parties," the "troisième partie" bearing date 1880.

**Le Moniteur du Bibliophile** *Gazette littéraire, anecdotique et curieuse* Directeur: Jules Noriac Rédacteur en chef: Arthur Heulhard Paris Le Moniteur du Bibliophile 34, Rue Taitbout, 34 1878 Large square 8vo. The first No. appeared March 1, 1878, the last February 1, 1881, forming 3 vols. The following eight distinct works were issued in parts together with *Le Moniteur*, are serial with it, form separate volumes, with full title-pages, and are necessary to complete the set: (1). **L'Anglais Mangeur d'Opium** *Traduit de l'Anglais et augmenté* Par A. D. M. Alfred de Musset Avec une Notice par *M.* Arthur Heulhard Paris Le Moniteur du Bibliophile 1878 pp. 126 with 1 page unnumbered of *Note*. (2). **Le Journal de Colletet** Premier Petit Journal Parisien (1676) avec une Notice sur Colletet, gazetier par Arthur Heulhard Paris 1878 pp. 255. (3). Duclos **Chroniques Indiscrètes sur la Régence** *Tiré d'un Manuscrit autographe de* Collé avec une notice et des notes Par M. Gustave Mouravit Paris 1878 pp. 63. (4). **L'Histoire de Madame la Marquise de Pompadour** par Mademoiselle de Fauques *reimprimée d'après l'édition originale de 1759* avec Une Notice sur le livre et son auteur Paris 1879 pp. 155. (5). **Mémoire sur les Vexations** qu'exercent les Libraires & Imprimeurs de Paris *publié d'après l'imprimé de 1725 et le manuscrit de la Bibliothèque de la Ville de Paris* par Lucien Faucou Paris 1879 pp. 111. (6). **Voltaire** Documents inédits *Recueillis aux Archives Nationales* par Émile Campardon Paris 1880 pp. 190. (7). **Le Portefeuille**



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de Monsieur le Comte de Caylus *Publié d'après les manuscrits inédits de la Bibliothèque de l'Université et de la Bibliothèque Nationale* avec Introduction et Notes Paris 1880 pp. 96. (8). **L'Assommoir du XVIII^e Siècle—Le Vuidangeur Sensible** drame en trois actes et en prose par JEAN HENRI MARCHAND *Réimprimé sur l'Exemplaire de la collection Ménétrier* Avec une Notice par LUCIEN FAUCOU Paris 1880 pp. 126. The last twelve pages of this volume contain a poem entitled: **Complainte des Filles** *Auxquelles on vient d'intredire l'entrée des Thuileries, à la brune,* "curieuse facétie de l'avocat MARCHAND qui parut le 1^er novembre 1768, (15 pages in-8°) et dont la rareté est excessive."

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On The Right Use of Books: A Lecture. By WILLIAM P. ATKINSON. Boston: ROBERTS. 1879. 8vo.; pp. 65.

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**Paris** Ses Organes Ses Fonctions et Sa Vie dans la seconde moitié du XIXe siècle par MAXIME DU CAMP Paris HACHETTE 1869 8vo.; 6 vols.

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**The Praise of Books**, as said and sung by English Authors. By JOHN ALFRED LANGFORD, LL.D. CASSELL London. Small 8vo.; pp. 165; not dated.

**La Première Flétrissure** par Le Docteur J. AGRIPPA Paris L. HURTAU 1877 12mo.; pp. 88.

CHARLES JOLIET **Les Pseudonymes du Jour** Paris ACHILLE FAURE 1867 12mo.; pp. 131 ex titles, and 1 unumbered page of *Table*.

**Quads** For Authors, Editors, & Devils edited by AND: W. TUER. 1884. London: FIELL and TUER. SIMPKIN: HAMILTON. Small, square 8vo.; pp. 94. This literary curiosity consists of a "collection of typographical quips and cranks which will appeal more to a printer than to the general public. Some of the jokes are good enough in their way, but others are not good in any way. However the chief merit of the volume lies in the dainty manner in which it has been produced. It is 'a book and a box, or rather two books and a box, and yet after all not a box at all, but a book, and only one book. 'Quads within Quads' is the larger edition of 'Quads' bulked out at the end with extra leaves of paper fastened together, and hollowed out in the centre; and in the little nest so formed reposes a copy of the miniature 'Quads.' The volume is produced in three forms, the most expensive being

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bound in extra stout vellum with silken strings. It should be stated for the uninitiated in printers' mysteries that quads are little metal blanks used by the printer for filling up gaps." **The Times**, Sept. 17, 1884.

**Questions Illustres**, ou Bibliothèque des Livres Singuliers en Droit; *Analyse d'un très-grand nombre de ces Livres, et recueil d'Arrêts sur les Questions de Droit singulières.* Par JULIEN-MICHEL DUFOUR, &c. Paris TARDIEU DENESLE, 1813. 8vo.; pp. VIII. and 342. The same volume exists with this variation: the title-page, into which is crowded the matter contained in the VIII pages above indicated, commences on the verso of the bastard-title, and occupies 3 pages. This is a valuable, and I believe rare little work, remarkable equally for the really strange questions and singular books which it embraces, and for the admirable manner in which they are analysed. At the opening of his *Bibliothèque*, p. 246, Dufour remarks with truth: "Ce qu'on pourra voir en parcourant cette Bibliothèque, c'est qu'il n'y a peut-être pas de question si extraordinaire, si légère en apparence, et même si folle qu'elle soit, sur laquelle on n'ait écrit. On ne peut que s'émerveiller de la conception et de la fertilité de l'esprit humain."

**The Reader's Handbook** of Allusions, References, Plots and Stories with Two Appendices by the Rev. E. COBHAM BREWER, LL.D. London CHATTO and WINDUS 1880 For Appendices see p. 493, *ante*.

**Recueil Clairambault-Maurepas—Chansonnier Historique du XVIII^e Siècle** *Publié avec Introduction, Commentaire, Notes et Index* par ÉMILE RAUNIÉ Orné de *Portraits à l'eau-forte* par ROUSSELLE Paris A. QUANTIN 1879 10 vols.; 1879 to 1884.

**Recueil dit de Maurepas** Pièces Libres &c. Leyde. 1865 12mo.; 6 vols.; with an excellent index.

**Revue Archéologique** Paris. In course of publication.

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**Le Roman**: Études Artistiques et Littéraires, Par M. CYPRIEN DESMARAIS. Paris, Societé Reproductive des Bons Livres. 1837. 8vo.; pp. XII. and 276; 3 badly done illustrations. A tedious book, the object of which is not very apparent, and from which no instruction and little advantage are to be derived.

**Rowlandson the Caricaturist** A Selection from his Works with Anecdotal Descriptions of his Famous Caricatures and A Sketch of his Life, Times and Contemporaries by JOSEPH GREGO In Two Volumes London CHATTO and WINDUS 1880. 4to.; numerous illustrations.

**Shadows of The Old Booksellers.** By CHARLES KNIGHT. London: BELL and DALDY, 1865. 8vo.; pp. 320.

**Société des Amis des Livres—Annuaire** Paris Imprimé pour Les Amis des Livres 1883 8vo.; pp. 146; to which is added, with separate pagination, *Bibliographie des Livres Modernes illustrés de Dessins Originaux.* This friendly literary society, which was founded in December, 1873, reprints yearly favourite works of fiction embellished with original illustrations by modern artists, and its own transactions, or *Annuaire*, composed for the most part of original articles contributed by members of the society. A bibliographical account of both publications and transactions will be found in **The Bibliographer**, Nos. for May, 1882, p. 169, and July, 1884, p. 30.

**Le Sottisier de VOLTAIRE.** See **Le Moniteur du Bibliophile** III. 65.

**Traps for the Young.** By ANTHONY COMSTOCK. With Introduction by J. M. BUCKLEY, D.D. Second Edition. New York: FUNK & WAGNALLS. 1884 8vo.; pp. XII. and 253; with a rough frontispiece. In his notice of this book, in **Le Livre**, No. for April 1884, *Bibliographie Moderne*, p. 213, M. HENRI PÈNE DU BOIS remarks: "Je serais bien fâché que les lecteurs européens jugeassent des mœurs américaines par le livre absurde qu'a écrit le grand censeur de la littérature et de l'art de l'État de New-York. Ce personnage ridicule, d'homme de peine dans un magasin de nouveautés, est arrivé

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d'emblée à la haute position qu'il occupe, et voyez comme il l'honore. Un confiseur expose dans sa vitrine une gravure de l'entrée de Charles V à Anvers, il est arrêté et son tableau est confisqué. M. BONAVENTURE, dont la librairie est le rendez-vous des artistes et des bibliophiles, importe les photographies de Goupil, des peintures du dernier Salon de Paris ; elles sont confisquées et, pendant l'absence du patron, le commis est arrêté. Est-ce à dire que les Newyorkais soient stupides ou hypocrites? Non, mais nos gouvernants le sont ; ils ont donné raison au censeur contre Bonaventure, à Cesnola contre Feuardent . . . C'est pourquoi je ne suis plus tant contre les minorités et penche un peu vers l'opinion du célèbre critique anglais Arnold, venu ici pour éclairer *Philistia*, que les majorités ont toujours tort." Those who desire to know more of Mr. Comstock and his doings should consult Mr. Bennet's **Champions of the Church**, and his **Trial.**

**Trial of D. M. Bennett**, in the United States Circuit Court, Judge CHARLES L. BENEDICT, Presiding, New York, March 18, 19, 20 and 21, 1879, upon the Charge of Deposing Prohibited Matter in the Mail. Reported by S. B. HINSDALE, official stenographer of the court. New York. **No date ; no signatures ; pp. VIII. and 278.**

**Trifles :** by VORTIGERN CRANCOCC, Esq. A. B: C. D. and E. F. G. H. I. and K. L. M. N. and O. P. Q. R. S. and T. U. V. W. X. Y. Z. Vive la Bagatelle. Printed for S. BLADON, Pater-noster Row. MDCCLXXII. **Small 8vo. ; pp. 124. Noticed in the Monthly Review, vol. 47, p. 73.**

**Trübner's American and Oriental Literary Record :** A Register of the most important Works published in North and South America, India, China, and the British Colonies : &c. **An useful publication.**

**Utilité de la Flagellation** dans les plaisirs de l'Amour et du Mariage Traduit du latin de J.-H. MEIBOMIUS Nouvelle Édition *augmentée de Notes*

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*historiques, critiques et bibliographiques* suivie de la **Bastonnade** et de la Flagellation pénale par J.-D. LANJUINAIS et autres pièces en vers Bruxelles GAY et DOUCÉ, Éditeurs 1879 **8vo.; pp. 205 with 1 page unnumbered of *Table*; well printed; frontispiece by F. LUKKOW; issue 500 copies. Noticed in *Le Libre*, April, 1880, p. 313.**

**Verboden Boeken**, Geschriften, Couranten, enz. in de 18e eeuw. eene bijdrage tot de geschiedenis der haagsche censuur, door A. J. SERVAAS VAN ROOIJEN. Haarlem. 1881. W. C. DE GRAAFF. **In course of publication.**

**Vermomde en Naamlooze Schrijvers** opgespoord op het gebied der Nederlandsche en Vlaamsche Letteren. Door Mr. J. I. VAN DOORNINCK. Leiden. E. J. BRILL. 1883. **8vo.; 2 vols.; date of vol. 2 1885.**

**La Vie d'un Patricien de Venise** au XVIe siècle d'après les papiers d'état des Frari par CHARLES YRIARTE Avec 136 gravures et 8 planches reproductions des monuments et des fresques de PAUL VÉRONÈSE Paris J. ROTHSCHILD **4to.; no date, 1883; "couronné par l'Académie Française."**

**La Vie Privée à Venise** depuis les premiers temps jusqu'à la chute de la République par P. G. MOLMENTI Ouvrage couronné par l'Institut royal des sciences &c. de Venise Venise F. ONGANIA 1882. **8vo.; illustrated.**

**La Fille et la République de Venise** par ALEXANDRE TOUSSAINT LIMOJON DE SAINT-DIDIER 1680.

**Visits to Remarkable Places** WILLIAM HOWITT. London: LONGMAN 1842

**Vlaemsche School of Antwerp.**

**Wit, Wisdom, and Pathos**, from the Prose of HEINRICH HEINE, with a few Pieces from the "Book of Songs." Selected and Translated by J. SNODGRASS London: TRÜBNER. 1879. **8vo.; pp. xx. and 338. This volume, embellished with a good portrait of Heine, cannot be too strongly**

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recommended to English readers, Both selections and translation are excellent, and the book will afford to one not desirous of reading the whole of Heine's works an admirable notion of his wit, wisdom, and pathos. Further, an alphabetical index is added which can serve as indicator to Heine's complete works.

The Works of Lord Byron: with his Letters and Journals, and his Life, by Thomas Moore. London. John Murray. 1832. Although the words *In Fourteen Volumes* appear on the title-page of vol. I., seventeen volumes are needed to complete the work.

The World's Sages, Thinkers and Reformers, being Biographical Sketches of Leading Philosophers, Teachers, Skeptics, Innovators, Founders of New Schools of Thought, Eminent Scientists, Etc. By D. M. Bennett. Second Edition. New York: D. M. Bennett. 8vo.; pp. 1075; entered in 1876. There is a smaller edition of the same year with title-page dated; pp. 1048; with portrait of the author.

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# INDEX.

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I have never broken stones by the roadside, nor elsewhere, but I have an idea that the nearest thing to it is the making an index for a book whose subject has no interest for you. On the other hand, if the book is one which you desire to master, I should say that there is no better way than to make an index for it.

In indexing, consider always what is most likely to be uppermost in the mind of the seeker that you expect to use your index. Do not be ingenious, which is one of the signs of a novice in cataloguing, as in many other matters. An index should not oblige people to stay and think under what head your fantasy may have led you to hide an entry.

CHARLES F. BLACKBURN. Hints on Catalogue Titles, pp. 50, 126.

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# Errata.

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| Page | viii., | last line, | for | Harancourt | read | Haraucourt |
| „ | xli., | line 3, | „ | physique | „ | physique" |
| „ | xlvi., | note, line 6, | „ | **Philobiblion** | „ | **Polybiblion** |
| „ | lx., | last line, | „ | Harancourt | „ | Haraucourt |
| „ | 12, | line 16, | „ | no comma at end of line. | | |
| „ | 17, | „ 2, | for | waria | read | weria |
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| „ | 180, | „ 1, | „ | wood cuts | „ | wood-cuts |
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| „ | 315, | „ 12, | „ | letcher | „ | lecher |
| „ | 321, | heading omitted, pagination 231 in error. | | | | |
| „ | 328, | line 19, | for | *entente* | read | *entendre* |
| „ | 343, | „ 1, | after last word add — | | | |
| „ | 349, | „ 1, | for | eft | read | left |
| „ | 418, | „ 13, | „ | Maro | „ | Marco |
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| „ | 453, | „ 2, | „ | by | „ | after |
| „ | 483, | „ 5, | „ | erotica | „ | erótica |
| „ | „ | „ „ | „ | Andalucia | „ | Andalucía |
| „ | „ | „ 6, | „ | Folklore | „ | Folk-lore |
| „ | „ | „ 10, | „ | logie | „ | logy |
| „ | 496, | „ 6, | „ | **Libres** | „ | **Libres** |
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| „ | 542, | col. 1, line 32, | for | 514, | „ | 514. |
| „ | 543, | „ 2, „ 4, | „ | J. | „ | J., |
| „ | „ | „ 2, „ 18, | „ | James : | „ | James, |
| „ | 559, | „ 2, „ 3, | „ | Harancourt | „ | Haraucourt |
| „ | 572, | „ 2, last line, | „ | *Amours* | „ | *Amour* |

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